

SYED (M.H.)

Ph.D.

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QAZI MAHMUD BAHRİ:

A Mystic Poet of the 12th Century, A.H.

### His times, life and poetical works.

by

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## Abstract of the Thesis.

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The theory that Valī was the first Urdū poet was disproved some years ago by the discovery of a number of MSS. three and four hundred years old.

Only a few articles have been published hitherto giving a general view of the existence and nature of these MSS.; but so far no serious attempt has been made by any scholar to decipher and interpret any one of them.

This thesis is the first attempt to discuss in detail the history, life and the poetical works of Bahrī which up till now were buried in oblivion; the text and translation of sixty ghazals which have been deciphered for the first time are also included.

The first chapter deals with the history of Bahrī's times and gives a short account of the decline of the 'Adil Shāhs and the condition of society in Aurangzib's time, when Bahrī wrote his Man-Lagan.

The second chapter consists of a survey of Bahrī's contemporaries and some specimens of their poetry to enable readers to form a comparative estimate of the value of Bahrī's poems.

The third chapter is devoted to Bahrī's life mostly based on internal evidence drawn from his Masnavī Man-Lagan and supported by quotations. Very little is known of him from external evidence.

The fourth chapter <sup>into</sup> ~~is~~ divided <sup>^</sup> into five sections:- (1) a discussion of some variant readings of the three copies of Man-Lagan, with a full <sup>c</sup>account of the main theme and its mystical bearings; (2) the general literary characteristics of the Ghazaliyāt; (3) a few Marsiyas; (4) two Qasidas; (5) the leading ideas of the twelve Jāms of the Bangnāma.

The fifth chapter contains the text of 60 ghazals deciphered from the original MS. in the candidate's possession.

The sixth chapter contains literal translation into English of these ghazals.

The seventh chapter comprises (1) a short account of some of the peculiarities of the script employed in the MS.; (2) some striking lines from the Maṣnavī; (3) glossary of archaic words, and (4) some grammatical <sup>Characteristics of</sup> ~~irregularities~~ of Bahrī's ghazals.

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## FOREWARD.

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About fifty years ago the opinion held by such writers as Maulānā Muḥammad Ḥusain Āzād and other contemporary historians, was that Valī Aurangābādī was the first Urdu poet, and that is why he was called the Chaucer of Urdu poetry. Nothing was known about other poets of the Deccan and of north of India antecedent to him.

The theory that Valī was the first poet of the Urdu language has been exploded ~~conclusively~~ by the discovery of a number of genuine old MSS. containing the poetical works of Vājidi, Qulī Qutb Shāh, Burhānuddīn Shāh Jānam and Shāh 'Alī Jiva, which have all been brought to light comparatively recently. So far not a single work of the poets who preceded Valī has been edited and published. Some articles in "The Urdu of Aurangābād, Deccan" have, however, been written by Maḥlavī Abdul Haqq under the title of "Urdu-e-Qadīm." They give us a cursory view of the nature and existence of these poems. None of them has hitherto been deciphered, edited and translated so as to give us an idea of the characteristics of the language and poetical diction of the age in which they were composed.

It was as recently as the year 1927 that I went to Sholapur

on a lecturing tour, during the course of which one Mr Khatīb, the Imām of the city mosque very kindly presented to me a copy of the MS. which contains Bahrī's Maṣnavī, Ghazaliyat and Bangnāmā. On a closer study of the Maṣnavī I discovered its date in the concluding portion:-

ہجری تو یہی کتبک برس تھی  
بارہ اور پیرایک سو ہیں تھی  
۱۱۱۲ ہجری

This made clear that Bahrī lived in the time of Aurangzīb and was a contemporary of and senior to Vallī.

I began then to apply myself to the study of his works, and was fairly successful in deciphering and interpreting them, because I had the advantage of living in the Deccan for about eight years and gaining some familiarity with the Deccani idiom and language. I was already acquainted with Hindi and Urdu as spoken in the north of India, as I was born in the United Provinces of Agra and Oudh. Being personally connected with the Chishtīya school of spiritual discipline, I am deeply interested in Islamic mysticism. This has helped me to follow sympathetically the mystical teaching disclosed in Bahrī's works.

The subject of my present thesis is "Qazī Mahmūd Bahrī, His Times, Life and Works."

I propose to give some idea of the period when Bahrī lived ;



the social and political conditions which prevailed then; a brief account of some other contemporary poets; and the story of the poet's life as far as it may be gleaned from internal evidence. Lastly I shall endeavour to discuss the literary characteristics and the mystical bearings of Bahrī's Masnavi; and giving a succinct account of its main themes, which I propose to support by quotations from the text of the book; I also desire to dwell on the main linguistic and literary features of his Ghazaliyāt, Qasaid and Marāsī. I shall give the substance of all the twelve Jams of his Bangnāma, and quote its opening and concluding lines.

This will be followed by an account of the chief peculiarities of the script employed in the MS. I shall also quote some striking verses from the Masnavi.

I have altogether succeeded in deciphering the greater part of sixty ghazals of which I shall give a literal translation and also add a glossary of some of the archaic words which occur in them. I may add that I have failed to decipher and understand some verses which are not included in this selection. This is due to three main causes, viz., the crabbed handwriting of the scribe of the MS., linguistic difficulties and above all the frequent obscurities of thought and language which the poet's style presents.

HISTORY OF BAHRI'S TIME

CHAPTER 1. ~~RAVVI~~

The following books on the history of Bijāpūr and its conquest by Aurangzīb have been consulted:-

(1) Qazāyāe-Salātīn-i-Dakan

A history of the Dakan from the early Muslim conquest to 1743 A.D. By Mīrzā Mahdī Khān, also known as Nizāmuddīn Mūhammad Hādī. MS. India Office p.339.

(2) Tanmīqī-i-Shigarf.

A history of the Dakan from the early Muslim conquest to 1786 A.D. By Lachmi Narāyan Shafīq Aurangābādī. MS. India Office p.1732.

(3) Futūhāt-i-Ādil shāhī

A history of the Ādil shāhīs from their origin to 1643 A.D. By Fuzūnī Astrābādī, commenced by the order of Muhammad Ādil shāh in 1640 and completed in 1643. British Museum Add. 27251.

(4) Ahvāl-i-Bādshāhān-i-Bījāpūr

A collection of news and dates of the Kings of Bījāpūr, by Mir Ibrahim bin Mir Husain Asadkhani. In the reign of Āli Ādil shāh II. B.W. Add. 26,296. p. 320 a.

(5) Vaqāi<sup>e</sup> Salātīn-i-Bījāpūr

A condensed form of Mahmūd Nama, to which the author has added more events down to the time of Sultān



Sikandar. By Shāikh Abdūl Hasan Bin Qāzī Abdūl ʿAzīz bin Qāzī Tāj Muḥammad, compiled at the end of 1699. B.M. MS. Add 26269, p. 320.

(6) Aḥvālī-Salātīn-i-Bījāpūr

An abridged history of the ʿAdil Shāhīs from their origin to the conquest of Bījāpūr by Aurangzīb, 1097 A.D. By Pīrzāda Ghulām Muḥiyāddīn. Compiled in A.H. 1221. MS. B.M. Add. 26,270.

(7) Basātīn<sup>W</sup>-Salātīn

A history of the ʿAdil Shāhīs from their origin to downfall. By Muḥammad Ibrāhīm Zuhairī. Compiled in 1824 A.D. B.M. MS. Add 26269. India office Persian M.S. 3406.

(8) Maāsīr-i-ʿĀlamgīrī

By Mustaid Khān 1710 A.H. B.M. MS. 270 a. 936 b. Printed in the Bibliotheca Indica Calcutta 1870-1.

(9) Dilkushā

By Bhīmsen 1708 A.H. B.M. MS. p 271 a. or 23

(10) Futūḥāt-i-ʿĀlamgīrī By Isardāsa, Compiled in 1109 A. H. <sup>B.M.</sup> Add 23,884.

) ʿĀlamgīr Nāma By Muḥammad Kāzīm 1078 A.H.C.P. 266 b. B.M. MS.

Add. 26,229. A history of the first ten years of the reign of Aurangzīb.

(12) Travels of Tavernier in the Deccan B.M. Printed  
~~Published~~

HISTORY OF BAHRI'S TIME  
THE DECLINE OF THE 'ADIL SHAHS

Just as the Bījāpūr Kingdom had originated in a military revolt, so its decline was marked by the dismemberment of the kingdom into a number of military fiefs. The Government was a military occupation carried on by the dominant aristocracy and the officials of the state, i.e. the Afghans with their fiefs round Mīraj and Bankapur, the Abyssinians ruling over the eastern province, the Saiyids and the Arab Mullās of the Navaiyat clan of Kōṃkan who were alien in origin, but had settled in the country and had no intention of returning to their respective homes. They married within their own tribes, and so ~~that~~ there could have been no bond of loyalty between them and those whom they governed. Such a state could not be called national and was evidently doomed to a speedy dissolution.

For twenty years after the year 1636 Bījāpūr enjoyed a period of undiminished splendour. Owing to a treaty between 'Adil shāh and the Mughals, Bījāpūr was left free from attack, and so by 1656 its territories stretched from the Arabian Sea to the Bay of Bengal and it was surrounded by a fringe of tributary states.

Though the early years of 'Alī 'Adil shāh were disturbed by quarrels among the nobles and rebellions in the frontier provinces, which were further aggravated by Aurangzīb's invasion of Bījāpūr, 1657, the middle and later



years of this king's reign were marked by a greatness scarcely less conspicuous than that of his father's reign.

In 1672, on the death of 'Alī 'Adil shāh, the glory of Bījāpūr departed. His son Sikandar was only a boy of four at the time of his father's demise and consequently the affairs of the state were entrusted to one regent after another in quick succession. The country became a prey to their selfish greed.

It was a period marked by chronic civil war among the factious nobles and independence of the provincial governors; the administration of the capital itself was paralysed and the country was disturbed by occasional but indecisive Mughal invasions.

Under an infant king and the incapable regent Khavās Khān, the monarchy began to decline rapidly. Disaster after disaster followed on all sides and Aurangzīb launched his campaign in the deccan which proved fatal to the continuance of the 'Adil Shāhī Kingdom. One of the most humiliating terms of the treaty of Gulbarga was that the sultan's sister should be sent to the Mughal harem to be married to Prince Afzām. She refused to desert her brother Sikandar, but at last had to yield to the demand of the Mughals and left the city of Bījāpūr amidst the tears of the citizens. (1)

The revolt of the Afghans under Bahlol Khān drove the regent to beg the aid of the Mughal Viceroy in pacifying the Afghans or extirpating them. It was an aid ~~to~~ which was promised in return for co-operation from the 'Adil Shāhī troops in the attack of the Mughals on Shivā.

Unfortunately for Khavās Khān, Bahlol Khān heard of this arrangement, and struck first. It was an easy matter for him to abduct Khavās Khān, fling him into prison and seize the regency without striking a blow, for owing to the unpopularity of the Abyssinian no one was prepared to support him.

Bahlol Khān and his Afghan soldiers proved even more incompetent than Khavās Khān. As a result of this fact there was soon disorder and confusion in the country which finally ended in civil war.

From 1680 to 1683 the 'Adil Shāhīs were free from foreign attack, but this relief was too late to be of any use, for their monarchy by now was in the last stages of dissolution.

Aurangzib attempted to enlist the assistance of Bijāpur in his contemplated attack on Shambhu of the Deccan, but no response came to the Emperor's appeal. On the contrary, he received repeated and clear proof of the help that the Marathas used to get from the Bijāpur Government. ~~So Aurangzib decided to increase the pressure on Shambhu~~

~~of the Deccan, but no response came to the Emperor's appeal.~~  
~~On the contrary, he received repeated and clear proof of the~~  
~~help that the Marathas used to get from the Bījāpūr~~  
Government. So Aurangzib decided to increase the pressure  
on Shambhū by making a diversion against the Bījāpūris, and  
compelling them to concentrate their resources on the defence  
of their own realm. Accordingly sundry and desultory  
attacks were launched against Bījāpūr, which effected no  
conquests beyond subduing defenceless villages and the  
surrounding corn-fields.

The emperor personally came to Ahmadnagar to carry  
on the campaign, but as the Mughals were at this time fully  
occupied with the Maratha war, it was not until 1685 that  
Bījāpūr itself was ~~besieged~~.

The city was now in a lamentable condition. Sidi  
Masūd, who had for the last five years, as Vazir, struggled  
to reform the Government and restore order and peace in the  
country, failed in his attempt and left it in disgust, (1).

His successor, Āgā Khusrāu died after six months in  
1684. Sikandar 'Ādil Shāh himself was forced to undertake  
measures for the defence of Bījāpūr. In spite of Aurangzib's  
friendly advances, Sikandar 'Ādil Shāh declined to change  
his decision to support Shambhū and replied defiantly to all  
the Emperor's overtures, entreaties and commands which he made  
repeatedly to bring him round to his side. This incident led  
to the siege of Bījāpūr in 1685.

At first the Mughal operations were languidly carried on, for the Mughals were not sufficiently expert and alert in capturing forts by siege. The garrison, fighting on behalf of the adversary, was so active and prompt in making sallies on the besiegers that the Mughals were unable to hem the fort round and prevent all entrance and exit.

The arrival of allies from the Deccan stimulated the energies of the Bijāpūrīs to such an extent that they were able not only to create diversions in other parts of the country but to cut off the Mughal lines of communication, so that the Mughals began to suffer from scarcity of food. Had it not been for the courage of Prince Āzam, who was in sole charge of the Mughal forces, the siege would probably have been abandoned altogether.

The author of *Maṣ̄sir-i-ʿĀlamgīrī* relates a touching incident regarding Prince *ʿĀzam*'s dauntless determination to carry on the siege at any cost. When the prince found his chief officers wavering, he gathered them together and asked them if they were <sup>really</sup> willing to co-operate with him in his endeavour to capture the fort of *Bījāpūr*. He added that so far as he and his two sons were concerned they would not budge an inch from their post of danger so long as they breathed. In reply to this appeal all the officers cried with one voice and assured the prince that they were of one mind with him and they would do everything for him and his campaign. (1)

When *Aurangzīb* heard of his son's bravery he sent fresh supplies and reinforcements to the camp. The news that the Imperialists had succeeded in subduing the Marathas inspired the *Mughal* army with new zeal and vigour to accomplish their task. In spite of the fact that the Emperor arrived in person on the scene of the war and in order to accelerate the conquest of *Bījāpūr* took the command into his own hands, it took full seventy days before the siege was brought to a conclusion. When at last the city fell its fall was not due to any organised assault. *Aurangzīb*'s grim determination, zeal and self-sacrifice, combined with the confusion within the city, caused the *Bījāpūrīs* to lose heart. They felt that the *ʿĀdil Shāhī* monarchy was tottering to its fall and that its cause was hopeless. It was hardly a worse lot for the puppet king to become the pensioner of

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(1) *Maṣ̄sir-i-ʿĀlamgīrī* pp. 263 - 264.



Aurangzib than to live as the protégé of his own regents and ministers.

In these deplorable circumstances the city of Bijāpūr fell into the hands of the Mughals and Sikandar, the last of the 'Adil Shāhī Sultans, renounced his hereditary title and the throne and threw himself on the mercy of the Mughal Emperor, who at first treated him with the consideration and honour due to his rank and seated him next to his son in the open Darbar.

(1) Sikandar's property at Bijāpūr was, however, attached and he was ultimately led away into captivity, in which he languished for fourteen weary years until at last death released him, at the foot of Satara Fort which Aurangzib was trying to capture. In deference to his wishes he was buried in Bijāpūr near the tomb of Shakh Fahimullāh, his spiritual preceptor.

Bijāpūr then presented a dismal appearance, as all its former grandeur and glory had departed. It was made the seat of a provincial governor. The revenue of a kingdom was no longer spent on the city as it had been formerly. Most of the noblemen, magnates and members of the royal family, who at one time had adorned the city with their presence and retinues, had either disappeared or died. Thus there was no one to patronise and encourage the cultivation of the fine arts and poetry, which had been fostered by the <sup>Adil</sup> Shāhī kings and the noblemen of the time. Two years later more than half the population was swept away by a devastating plague, which removed the few cultured men who had survived the ravages of time. Thenceforth Bijāpūr lost all its

(1) Ishwar Das 104. Dilkusha 203.

(2) Basatinus Salatin pp. 455.

glory, culture and fine arts, which are still traceable in its numerous decaying but wonderful monuments and in its soul-inspiring mystical poetry, which has been rescued from total oblivion through the commendable efforts of a few lovers of literature.

#### CONDITION OF SOCIETY IN AURANGZIB'S TIME.

The aftermath of Aurangzib's conquest of the kingdom of Bijāpūr is seen in the utter desolation and deterioration of the people with its attendant decline of the fine arts and, what is more deplorable, in the low intellectual type of the people who lived in those days.<sup>(1)</sup> Dominated by the self-sufficiency of Aurangzib who would delegate no responsibility to his subordinates, the younger generation grew up without any initiative or ambition for progress, and with the lack of leisure caused by incessant warfare the culture of the aristocracy decayed. Along with it the intellectual level of all classes in India sank to a lower stage. In the letters, anecdotes, and even in the works of thoughtful historians of the time ample proof of the moral decay of the governing classes are found. Public service was not open to talented and well-educated people, but was used as a means for making provision for the kinsmen of the nobles holding high offices. The decline in moral tone was most noticeable among the nobility, who now gave themselves up almost completely to luxury and idleness. Their harems were filled. Their sons received very little education and were taught to have an

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(1) Dillīnshā 11 160 b.

inordinately high opinion of their own importance.

The picture of the Mughal Empire at that time presents a dark and gloomy appearance. Luxury and vice existed among the nobility; the official classes were so degenerate that bribery and corruption were rife in every department of the state. The previous kings had left the Mughal empire without a rival but by the end of Aurangzib's long reign the condition changed considerably. The country was steeped in confusion, chaos and heart-rending misery. It was drained by Aurangzib's wars in the Deccan extending over a quarter of a century. The mischief done by the Maratha raiders, the large number of sieges and the wholesale burning of houses, combined to present a most desolate scene. The country's plight was aggravated by the ravages of pestilence, excessive rainfall and floods. The peasantry in utter exasperation took to robbery. They joined the Marathas in their raids and added to the existing misery. Thus travelling became unsafe and trade was dislocated. <sup>This</sup> ~~The~~ state of affairs badly affected the village industries, resulting in the economic impoverishment of the country.

The accumulated treasures of his ancestors were utilised by Aurangzib in carrying on a series of wars in the Deccan which emptied the treasury of the state. Lawlessness prevailed. The Governors of provinces could not suppress the rebels and check the growing unrest and political disorder.

The last years of Aurangzib's reign were marked by disorder and civil war all round. The country was plunged into misery and became a prey to spoliation.

CHAPTER II. *Part II*

The following memoirs of Urdu poets have been consulted in collecting material for the life and works of Qāzī Mahmūd Bahri and his contemporary poets:-

- (1) Majmū'a-e-'Ashiqān

MS. British Museum Add. 8923.

- (2) Tazkira-e-'Alī Husain Gardizi

MS. B.M. OR. 2188

- (3) Gulzār-i-Ibrāhīm

By Navāb 'Alī Ibrāhīm Khān MS. B.M. Add 27319

- (4) Tazkirā-e-Mandī

By Ghulām Haundānī Mushafī. MS. B.M. OR 228

- (5) Divān-i-Jahān

By Bonī Nārāyan, poetically surnamed Jahān.

M.S. B.M. Add 34043.

- (6) Gulshan-i-Bekhār.

By Navāb Muḥammad Mustafā Khān Shifā. MS. B.M.

OR 2164. Also printed copy in my possession.

- (7) Makhsan-i-Nikāt

By Muḥammad Qiyāmuddīn Qāim, composed in 1754 A.D.

MS. India Office Library p. 3822. Also printed copy in my possession.

- (8) Majmū'a-e-Naghā

MS. India Office Library p. 3123.

- (9) Gulshan-i-Hind

By Mirzā 'Alī Lutf. MS. India Office Library p. 3126.

- (10) Gulistān-Bekhiẓā  
By Hakīm Saʿyid Ghulām Qutbuddīn Bāṭin Dehlavī
- (11) ʿAyyārūsh Shūārā  
By Khūb Qand bin Bhavānī Qand Zakā
- (12) Nikāt ush Shūārā  
By Mīr Taqī Mīr. Published by the Nigāmī Press  
Badrām, India. A copy in my possession.
- (13) Tazkirā-e-Shūārā-e-Urdū  
By Mir Hasan Dehlavī. Published by the Anjuman-i-  
Tarraqqī-e-Urdū. A copy in my possession.
- (14) Gulshan-i-Guẓtār (1359 F)  
By Khavāja Khān Hamīd Aurangabādī. Edited by Saʿyid  
Muhammad and published by the Maktaba-e-Ibrāhīmīa.  
A copy in my possession.
- (15) Gamanistān-i-Shūārā  
By Lakshmī Narāyan Shafaq. Published by the  
Anjuman-i-Tarraqqī-e-Urdū, Aurangabād, Deccan. A  
copy in my possession.
- (16) Tazkira-e-Shūārā-e-Dakan  
By M. A. Khān Malkāpurī (1329 A.H.)
- (17) Panjāb Mē Urdu (1938)  
By Mahmūd Shīrānī. Published by the Anjuman-i-  
Tarraqqī-e-Urdū Lahore. A copy in my possession.
- (18) Urdū-e-Qadīm (1935 A.D.)  
By Saʿyid Shamsu'llah Qādīrī. Published by the Tāj  
Press Hyderabad Deccan. A copy in my possession.



(19) *Dakan Mo Urdū* (1342 A.H.)

By Naṣīr Uddīn Hāshimī. Published by the Nisām

Dakan Press, Hyderabad, Deccan.

(20) *Rauzat ul Auliya-o Bijapur*

By Saḥyid Shāh Saifullāh Qādīrī. Published by the

Sabghatu'llāhī Press Rāicūr. (1315 A.H.)

My own copy.

(21) *Urdū Shahjāre* by Dr S. M. Qadir  
(Hyderabad Deccan 1930)

## CHAPTER II

BAHRĪ AND HIS CONTEMPORARIES.

Before writing anything about Bahri and his contemporaries it is necessary to take stock of the sources from which material can be drawn to form an estimate of the lives and outstanding characteristics of these poets.

Accounts of the poets and their works can be obtained only from Tazkirās i.e. memoirs of poets.

Urdu poetry was designed on the model of Persian poetry and so the Urdu Tazkiras were also composed on the lines of Persian Tazkiras.

The fact that Urdu literature had reached a high level of development in the Deccan, may lead people to presume that the art of Tazkira writing had been in vogue for long. Moreover the encouragement and patronage which Urdu poetry received from the 'Ādil Shāhī and Qutb Shāhī kings and the popularity which it gained in Golkunda and Gujarāt, is likely to strengthen the presumption. But, so far, no authentic evidence is available to prove that any such memoirs were written in the Deccan in those days when Urdu poetry was cultivated.

Mīr Taqī Mīr's Nikāt ush-Shu'arā is generally considered to be the earliest memoir of Urdu poets. The date of the compilation of this memoir is not given, but it can approximately be fixed at about 1758 A.D. by closely studying the contents of the book and taking into consideration other relevant evidence. Besides the Nikāt ush-Shu'arā, there was another Tazkira by Fāch 'Alī Gūrdezi

which was perhaps written in the same year. The *Aujuman-i-Taragqī-o-Urdu* has published the former, whereas the latter is still unpublished. The MS. by Fateh 'Alī Gardezī is available in the Āṣafīa Library Hyderabad Deccan, and in the British Museum (OR 2188.) The third *Tazkira-Makhzan-i-Nikāt* by Qāṣim Qāndūrī, was compiled two years later.

In the third quarter of the 18th. century *Qasaniyatān-i-Shu'arā*, 1761 A.D. and *Gulzar-i-Ibrāhīm* 1784 were written in addition to these just mentioned. So far as we know these <sup>the</sup> are/only memoirs of the early Urdu poets. They were written after the model of the Persian memoirs. The influence of Persian was so great that these memoirs were written in Persian instead of Urdu. These memoirs do not throw any light upon the origin and development of Urdu, nor do they give us any insight into the characteristics and the tendencies of the period. Thus all the salient features, which characterise the literary history of a country and which should have been mentioned, are ignored; even the names, ordinary incidents of the poets' lives and the dates of their birth and death are not accurately recorded. The aim and object of the writing of memoirs is to prepare an anthology consisting of the choicest selections from the works of various poets. Both the ancient and modern writers of the Urdu *Tazkiras* were merely content with giving meagre information by way of introduction without mentioning all the relevant facts. This was all that was considered to be necessary in the art of *Tazkira* writing.

In most cases a Tazkira is arranged in alphabetical order, but some of the writers have not even kept this order in view. They have jumbled together poets of various places and of various periods.

Of all the memoirs Makhzan-i-Nikāt is the only Tazkira which the author has divided into three periods, (1) early, (2) middle, and (3) modern and has arranged the poets accordingly.

With all their imperfections and shortcomings, the memoirs of Urdu poets, mentioned in the list on p. 11, are the only sources from which we can draw our material. There is nothing else on which we can fall back for help and guidance regarding the life and characteristics<sup>er</sup> of poets of a particular period. While doing so we have to be very careful and cautious in sifting fact from fiction, because some of the writers have unduly lavished praise on some poets and have underrated others whom they did not like, without formulating any adequate literary criticism on their comparative merits and demerits.

Most of the Tazkiras were written by poets living in the north of India, so they were not in close contact with the poets who flourished in the Deccan. That is why only a very few poets of the Deccan have been mentioned by Mīr Hasan, Mīr Taqī Mīr, Fateh 'Alī Gardezī, Mīr 'Alī Luttī, Azād and 'Abdāl Haiyī. They do not seem to have taken any pains to gather adequate accounts of the poets whose memoirs they profess to chronicle. Sayyid Muhammad, in his introduction to Gulshan-i-Guftār (page 8) says that when the two early Tazkira writers, Mīr Taqī Mīr and Fateh 'Alī

Gurdezi were engaged in the compilation of their respective Tazkiras, they came in contact with one Saiyid 'Abdul-Vali 'Uzlat, who had come to Delhi on a visit from his native place in the Deccan and had his note book with him in which he had jotted down a number of stray couplets of the Deccani poets whom he appreciated. This common-place book was shown to Mir and Gurdezi who copied out these couplets of the Deccani poets with their names and a meagre account of their lives. It seems probable that they, without making further enquiries about the poets, incorporated the couplets and the accounts in their respective memoirs.

The following poets are generally mentioned in these memoirs written in the north of India:- Vali, 'Ajiz, Siraj, Daud, Azad and Ahmad. Makhzan-i-Nikāt by Qāsim Cāndpurī, Qasmanistān-i-Shuārā by Shafiq Aurangābādī and Gulshan-i-Guftār by Khavāja Khān Hamīd Aurangābādī have been discovered and published during the course of the last three years. The writers of these three memoirs were all Deccanis. It might have been expected of them that they would give fuller accounts of the Deccani poets than those recorded by the memoir writers of the north of India, but unfortunately they too have not done full justice to all the outstanding poets. The Gulshan-i-Guftār has chronicled only brief sketches of the lives and given poems of thirty poets in all, including seventeen Deccani poets. A considerable number of first rate poets, such as Mirājī, Jānam, Amīnuddin 'Alā, Wajdī, Bahrī, Hūrī and Nishātī find no place in the book. Similarly in Qasmanistān-i-Shuārā and Makhzan-i-Nikāt many of the Deccani poets



have not been mentioned.

Two books published a few years ago in Hyderabad, one by Naqiruddīn Hāshimī called "Dakn me Urdū" and another Urdu-o-Qadīm by Shamsullāh Qādirī alone contain some reference to Bahrī and a few of his contemporaries. From these the information summarised as follows may be gleaned.

(1) ‘Ajiz was one of Bahrī's contemporaries. His name was Muhammad ‘Alī. He was a resident of the Deccan, but it is not yet known where he lived. So much is certain that he was alive during the conquest of the Deccan by Aurangzib in 1707. He left behind him the following works:-

(a) Qissa-e-Firozshāh In the reign of Mintoehr Khān, ruler of Mashhad (1034 - 1074), Mahbūbūl Qulūb, a Persian prose-book was written, containing various kinds of stories and anecdotes. One of these stories, about Firozshāh, was rendered in Urdu poetry by ‘Ajiz. A manuscript of ‘Ajiz's Masnawī is preserved in the India Office library and contains about 400 couplets. It was composed in 1388 A.D. The date is given in the colophon.

(b) Qissa-e-Lāl-o-Gauhar contains the love-story of Lāl, son of Zumurud Shāh of Bengal and Gauhar, daughter of Javāhir, Shāh of Nagina. This story has been published in Bombay. Garcin de Tassy has summarised it in French and has published it as an appendix to his History of Urdu Literature.

(c) Qissa-i-Malika-i-Misr This story is also rendered in Deccani Urdu poetry by ‘Ajiz. Its opening line is:-

دکھیا ہے حلقی زین آسمان +  
چلتا ہے زینت زین و زمان

- (1) Urdu-o-Qadīm by Shamsullāh Qādirī pp. 84 - 86  
Ibid Garcin de Tassy vol I p. 168.

There is another 'Ājiz who was a contemporary of Bahārī. His name was 'Arif 'Alī Khān alias Mīrāsī. Mīr Taqī Mīr, Shafīq Aurangābādī, the author of *Tuhfat ush Shu'arā* and Hamīd Aurangābādī have recorded their personal knowledge of him. Mīr met him in Delhi and heard him reciting his poems. From Delhi 'Ājiz went to Burhānpūr. Mīr confesses that he does not know anything more about him. (2).

Shafīq Aurangābādī met him in Hyderabad (Deccan) and thought much of him as a poet of varied attainments. In his *Tazkirat-i-Gamanistan-i-Shu'arā* page 463, he says that "there is not a single poet in the Deccan who could surpass him in poetical gift." He was an excellent chronogram writer. (3).

The author of *Tuhfat ush Shu'arā* (an unpublished MS. in the Asafīa Library quoted in the footnote of *Gulshan-i-Guftār*) says that 'Arīfuddīn Khān 'Ājiz came from Balkh to India in the reign of Aurangzīb and was appointed an officer in the court of Ghāziuddīn Khān Bahādūr. He considered 'Ājiz a high-class poet who was capable of writing various kinds of poems and was an adept in the composition of chronograms. He composed poems both in Persian and Urdu and ~~just~~ a *Divān*.

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(2) *Nikātush Shu'arā* pp. 102 - 103.

(3) <sup>an</sup> *Gamanistan Shu'arā*.

Hamid Aurangabadi's version is different from the first three chroniclers. He says that 'Ajiz carried on trade in Gujarāt and received financial assistance from its Governor, Fakhrud Daula when his business failed.

He was a quick-witted poet and most of his couplets conveyed a double meaning. He was averse to reciting his couplets to his friends and admirers. He also composed some undotted Qasidas. He had to his credit a Divān in Persian and Urdu which contained some purely Hindi rhymes also. (1)

Some specimens of his poetry are quoted below:-

عرق جب اس پر کی چہرہ پر نور سے ٹپکے + جل ہو گل سین شبنم جیوں ہوا سو سین ٹپکے  
 اگر اس زلف مشک آموز سین جینی میں بال آدے + عجیبیں عطر عنبر کا سہ فغور سین ٹپکے  
 بھروسہ جب آہ کا دم اپنے ملکوں پوشن عجز + دم اسرافیل کا لوہو ہوا بگ نشور سین ٹپکے  
 ملک سرکش ہوا اس بار غم سین چرخ کھا دو ہرا  
 رہیگاتا قیامت میں ہمارے در کا شہرا  
 لکھوں زہرہ جبین کے گال کی ذرہ اگر خود بی + کروں میں صفحہ خورشید پر باقوت سین ٹپکے  
 لکھوں کیا خوبیاں وہ سین عالم تاب کی عاجز + وہ رشک مہر کی روشن جبین کے ہو گئے  
 طبیب اٹھہ جاسرے نے سین علاج اب ہو چکا سیرا + جہاں میں کہیں بھی جیتے ہیں دو آزار  
 خدا جانتا دل کہ ہر جانتا سیرا + صبح میں تمام لگ آہوں کے دور اتا ہوں سر کا  
 شب اس مہتاب رو کو دیکھ کر عاجز عرق افشاں + کلیجہ بھٹ گیا مہتاب کا گننے لگا تار

(1) Gulshan-i-Guffar pp. 58 - 62.

(2) (1) Amin (about 1698). His name was <sup>ai</sup> Shokh Muhammad Amin. He rendered Xūṣuf Zūlāikha into Dakhini Urdu verse in 1697 A.D. just three years before Baharī completed his Man-Lagan 1700 A.D. = 1112 A.H. Dr. Sprenger states in his catalogue that he saw a copy of this MS. in the library of the Kings of Oudh. It contained 300 pages and its opening line ran as follows:-

اول تریف سخن خالق کی ہے یاد  
کہ وہ دونوں جہاں کا ہے گزینہ

He wrote another book called Qissa-i-Abu Shahnā, a copy of this MS. is preserved in the India Office library, from which the following couplets are quoted:-

دنیا میں بزرگی سخن کوں آہیے + سخن تے بزرگی بشر کو آہیے  
سخن تے ہوئے اد جو غافل بشر + سخن جس میں ہے سوا و کامل بشر  
سخن کا سبوں میں بڑا اعتبار + سخن تیج دنیا آہیے برقرار  
دلاتا ہے سب کوں سخن دو تیاں + پٹاتا ہے سب کوں سخن کستیاں  
سخن خوب ہے سب جواہر سے + سخن کے جواہر آہیے سب کہنے

(3) Zauqī (about 1698) His name was Sayyid Shāh Hussain Zauqī and the title conferred on him by his spiritual guide was Baharūl 'Irḡān (Sea of Wisdom). - He had a religious bent of mind,

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(1) Sprenger p 602; Urdū-e-Qadīm p. 88.

and did not cultivate the art of poetry as a vocation. He was dissatisfied with the lack of appreciation because no Deccani King patronised him. He was, however, glad that he had the privilege of living in the reign of a pious and god-fearing king like Aurangzib.

The following lines are quoted from one of his *Marsiyas* preserved in the Edinburgh University Library

اے شمعِ بزمِ حرقی گھر آج آئے کیوں نہیں  
تاریک ہے تم بن جہاں جلوا دکھا کیوں نہیں  
وہ شمعِ بزمِ مصطفیٰ باجِ اجل یہ سوں گل ہوا  
سب سوزِ دل سوں تن سدا یارانِ جلد کیوں نہیں  
پھوڑو سگلِ دنیاں کے کام دس دن تک اے خاص و عام  
ما تم کے آتش میں اتن کون جلد کیوں نہیں  
دو قی تمارے غلامِ فضل و کرم ہے یا امام + اپنی زیارت کون مدام اُس کون جلد کیوں نہیں

(4) Ahmad (1700) Mir Hasan and Qaim speak of him in their *Tazkiras*, as Ahmad of Gujarat. In another memoir called *'Ayār-Ugh-Shu'arā* (India Office MS. p. 3131) he is described as living in Burhānpūr. According to this memoir his name was Ghulām Ahmad 'Alī. Shafiq Aurangābādī considers him a poet of high order who wrote on the model of the old poets. Mir Hasan simply



contents himself with remarking that "he lived long ago and nothing more is known of him."

Mir Taqi does not say a word about him but quotes more of his verses than of others. Some of them are as follows:-

میں نے تھم میں کھیرے پھریں درسن کی ہکباں کو  
نپای ایک در پر بھی بھکاری در بدر آئے

ہے ناد رضا لاں میں بے شوریدہ کالاں میں  
ہوئے صاب کمالاں میں کہ ہوئے آکد ہرنیکے

ہوئے دیدار کے طالب خودی سے خود گزرنیکے  
نپای راہ دانش میں فروشاں بے خبر نیکے

نشان بے نشان ہم ملک پکرتگی میں بائے ہیں

خبر چھوڑی دوی کی ہم نے جب سے ست نگر نیکے

(5) Valī of Velūr. (1707) Shamsullāh Qādirī calls him "Valī Dakhani." His name was Salyid Muhammad Fajyās. Mulla Muhammad Bāqir Āgāh writes in the introduction of Mirātul Jenā, that he was a resident of Velūr and flourished during the reign of Aurangzib. He was a courtier of Navāb Hīrāsāt Khān of Sātgarh in the Deccan. After sometime he travelled to Kadāpa (now in the Madras Presidency) where he was introduced to Navāb 'Abdūl Majīd Khān, Subadar of that district, who appreciated his poetic gifts and appointed him an officer at Sidhōṭ, the fortress which is particularly mentioned by Ibn-Nishāṭī in the epilogue of his "Phūl Ban."

Valī seems to have been a prolific writer, for two of his three known works are extraordinarily bulky.

(a) Ratan Padam. This Masnavī is not extant. Sprenger mentions it in his catalogue as having been preserved in the library of the kings of Oudh. It dealt with the love story of Queen Padmāvat and Ratan Sen, Raja of Oitaur. The Masnavī contained about 4000 couplets and had 400 folios.

Shamsullāh Qādirī has quoted the following verses, from the preface of Padmāvat in the Urdū-o-Qadīm p. 89, and does not mention where he came across the book.

حراست خاں ایرایک نامور تھا + سکونت گاہ ادسکوں سات گروہ تھا  
 اتھا او اہل درد و نیک اعمال + رفاقت میں آتھا میں اُسکے خوش حال  
 قصا راوان سوں بہت نے برضا + سو آیا میں اتھا میں میں طرف کر وہ کہ دھو  
 نواب عبدالحمید ابن الحمید ایک + اتھا و ان نامور صوبہ حمید ایک  
 سو او بحر شجائے پروانہ لکھ کر + بہ ملک نوکراں میں سنگت کر  
 لقبین کر چکوں نہ ہو کو روانہ + کیا او صاحب شیریں زمانہ  
 صاحب الحکم میں نہ ہو کو آیا + رنگا رنگ و ان تماشے میںے پایا

(b) "Rauzat ush-Shuhada", (2) his second work has been published several times and there is a good MS. of it in the India Office Library. The date of the book is given as 1720 A.D. in the India Office copy, whereas the published copy bears the date 1707 A.D. Vali's Rauzatush-Shuhada is based on Mullā Husain <sup>6?</sup> Vali Kāshifī's Persian book having the same title. It was also called Dah Majlis as it is recorded in its MS. in the Bodleian Library (see catalogue p. 78b.).

/ Vali

Shamsullah Qādirī states in ~~the~~ Urdū-e-Qadīm page 91, that Vali wrote a book of Munājāt also. It contains 25 bands and each band consists of four distichs. The following lines are quoted by him:-

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(2) Bombay edition 1291 A.H.

یا الہی زہد و تقویٰ میں ہوا نچہ بات سوں  
 کچہ عبادت ہو ریاضت میں ہوا نچہ ذات سوں  
 سر بسر ہوں منفصل اس کام ہو اس بات سوں  
 یا غفور الہم میں نچہ حال پراہاں کرو

یا الہی از طفیل انبیاء ہو اولیا + غوث اور قطاب ہیں جتنے جہاں اصفیا  
 آبرو رکھ دو جہاں میں ہے ولی کی التجا  
 ہے او بندہ کمتر میں نچہ حال پراہاں کرو

یا الہی توں بہ حق مصطفیٰ ہو در تفسہ  
 فاطمہ خاتون جنت ہو رشاہ کربلا  
 عاقبت توں فکر کرنا عوض ہے سیری سدا  
 یا صاحب عرش بریں نچہ حال پراہاں کرو (5)

3) Introduction to Mirātul Jinnah p. 3  
 3) Rauzatul Shuhadā Bombay edition 1291 A.H.  
 3) Urdu-e-Qadīm p 91.

(6) Ashraf (about 1716). <sup>(1)</sup> Sayyid Ashraf is one of the good poets of this period. From his intense devotion to the Khalifa and his successors and his numerous elegies composed in their honour it may safely be inferred that he was a devout Shia. Some of his poetical compositions are preserved in the British Museum MS. Add 1590 and the Edinburgh University Library. His works do not throw any light on his life. Sprenger mentions in his catalogue that he was a contemporary of Vali and nothing else. <sup>(2)</sup> Shafiq Aurangabadi also corroborates this meagre information and quotes two of his couplets:-

شریف کا یہ صراع ولی جھگڑو ہے دلچسپ + الفت ہے دل رجان کو رے یتیم گدسوں  
ن شاہ گیب شہوں کا بندے ہیں تیرے ب شاہ  
میں بھی آپس کو بندہ پیرا نہ کہوں تو کیا کہوں

Mir Taqi Mir does not say a word about him beyond quoting the following verse:- <sup>(3)</sup>

پیا بن میرے تیں پیراں بھایا ہے جو ہونی ہو سو ہو جا :-  
کعبوت اب جوگیوں کا رنگ لایا ہے جو ہونی ہو سو ہو جائے

<sup>(4)</sup> Hamid Aurangabadi says that his name was Muhammad Ashraf and his nom de plume was Ashraf. He was a resident of Gujarat. He was a disciple of Vali Muhammad and was gifted with poetic genius; his style was florid. His poems are well known in the

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- (1) Urdu Shalpara p. 147.  
(2) Gomanistan-i-Shuara p. 35.  
(3) Nikat ush Shuara p. 108.  
(4) Gulshan-i-Guftar pp 12 - 13.

neighbourhood of Gujarat and he has left an excellent Divān to his credit. The following couplets are quoted by Hamid:-

ہوا ہوں بے زلف سخن گشایں کی قس + ہوا ہوں صیدِ رسمِ منہرں گہن کی قس  
پتنگِ وار ہے دل جیتے شمعِ رو بہ فدا + آگن میں شوقِ کھٹت ہے تن گہن کی قس  
پنیا! دیکھا جو تیرے جامِ چشم کی گردش + ہوا ہوں شوقِ کھی ہے گہن نین کی قس

(7) Valī Aurangābādī (1668 - 1744 A.D.) In the whole range of Dakhani poets there is none so well known as Valī of Aurangābād Deccan. All the memoir writers of Urdu poets, whether hailing from the Deccan or the north of India, have noticed him in their Taghiras and yet none of them has succeeded in gathering adequate and authentic information regarding his life, religion and travels. His name is still shrouded in mystery. There are no two memoir writers who are agreed about his correct name. One calls him Shamsuddīn, another Shamsul Haqq, a third mentions him as Valiuddin and a fourth thinks his name was Hagī Valī.

All of them agree about his nom de plume which they call Valī. Maulvī Ahsan Marahraṭī, the latest editor of his complete poetical works, has not <sup>fully</sup> succeeded in his endeavours to settle controversial points respecting his life, religion and travels.

He is, however, of opinion that Valī was born in 1668 A.D. in

Aurangābād Deccan and died in 1744 A.D. in ~~Almadabad~~ where his tomb is still preserved.

The author of *Urdū-e-Qadīm* is of opinion that *Valī* travelled in the north of India only in the time of Aurangzib and not in the reign of *Muhammad Shāh*. It was in the course of this itinerary that he paid a visit to Delhi where he stayed for some time and made the acquaintance of the contemporary poets. This is one of the reasons why, of all the poets, *Valī*'s poems are so well known in the North of India and noticed by all the *Taghira* writers of that country. His visit to Delhi gave an impetus to the cultivation of Urdu poetry in the north of India where most of the poets till then composed their poems in Persian. It was their contact with *Valī*, that made the poets of Northern India realize for the first time the immense possibilities of the Urdu language as a vehicle of poetical composition.

From a closer study of *Valī*'s *Kulliyāt*, one can gather internal evidence <sup>to</sup> ~~of~~ the effect that he was a constant traveller and that he visited a number of places in *Gujarāt*, such as *Surat* and *Ahmadabad*. The fact that he wrote a *Maghavī* in praise of *Surat* and described its social and economic condition, shows that he had an intimate knowledge of the place which he could not have acquired without having resided there.

A proof of his having lived in *Gujarāt* is that he spent some portion of his student life in *Ahmadabad* where he became a spiritual disciple of *Shāh Nūr-ud-dīn*, who had his fixed abode there

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⑥ See page 379 - *Kulliyāt Valī* (Aurangabad edition).

That he was a Dakhanī and not a Gujrātī by descent is proved conclusively by the following couplets in his Dīvān:-

یو مکہ کی شیعہ سون روشن ہے ہفت اقلیم کی مجلس  
وکی پروا نگہی آرتا تری ملک دکن بھینر

وکی ایران و توران میں ہے مشہور  
اگرچہ شاعر ملک دکن ہے

There is some difference of opinion about Valī's religious creed, as he wrote verses both in praise of the four Khalīfas and of 'Alī and his descendants. His devotion to the former reveals that he was a follower of the Sunni creed, whereas his encomium of 'Alī and the 12 Imāms points to his leanings towards the Shī'a sect. This controversy can be set at rest, by the simple consideration that if he were really a Shī'a, he would never have gone to Shah Nūr'uddīn, a well known Sūfī teacher of the Sunni sect, and begged of him to accept him as a spiritual disciple. It is an indisputable fact that no Shī'a is ever known to have joined the fold of a Sunni Pīr and vice versa.

Valī was really a staunch Sunni and a devout follower of the Sahrayardī school of spiritual discipline.



He wrote verses in honour of 'Alī and his successors because 'Alī is claimed by the Muslim mystics to be the originator and pioneer of the Sufi sect in Islam. It is therefore the bounden religious duty of every Sufi poet to pay his tribute of praise in honour of 'Alī and his descendants. This explains why in Valī's Dīvan, couplets embodying the eulogy of 'Alī and his family are found. Ahsan Mārāḥravī has a high opinion of Valī's learning. He thinks that Valī was well-versed in Arabic and Persian prosody and adopted that system for his Urdu verses. This estimate of Ahsan's is fully borne out by Valī's couplets in his Kulliyāt.

Valī was an accomplished poet. He wrote every kind of poetry. We come across in his Kulliyāt 422 odes, 7 mustazād, 12 mukhammas, 2 Tarjī bands, 6 gasīdas, 2 masnavīs, 26 quatrains, 6 qit'as and 40 miscellaneous couplets.

Some specimens of Valī's poetry are given below:-

شوق کے عہد سے ہو یہ دل ریش + جگ میں کیا بادشاہ کیا درویش  
گزشتہ و گرد ملاست ہے ولی + خانہ عشق کو تھیر کیا  
جو ہوا راز عشق سے آگاہ + وہ زمانہ کا فخر رازی ہے  
جسے عشق کا تیر کا ریگے + اے زندگیاں کیوں نہ بھاری گے

① جو بی کے نام پاک پہ جی سوں فدا نہیں + راضی کسی طرح سستی اُس سوں خدا نہیں  
اے نور جان دیدہ تیرے انتظا میں + مدت ہوئی یک سوں یک آشنا نہیں

(1) Urdu-e-Qadīm pp 96 - 99. Mīr Hasan 204. Gulshan-i-Hind p. 175.

(2) Gul-e-Runā p. 82. Ab-i-Hayāt p. 80. Gulshan-i-Guffar p. 8.

(3) Mīr Taqī p. 94. Oshmanīstān-i-Shu'ara p. 104.

عشاق مستحقِ ترسم ہیں اے عزیز + ان کے شکستہ حال پہ سختی روا نہیں  
 دے لے اکیڑ کوہ کون جیوں کا وہ اے ولی  
 عاشق کی سرد آہ کہ جس میں صدا نہیں

(1)

رباعی

اے جیو دردِ عالم کا تیرے کلمہ پہ فدا + محتاج تیری ذات سوں ب شاہِ گدا  
 مجہ عاجز بیکس پہ تو رحم ہوں کر + اے نظر ہر ناظر و منظور، خدا

(8) Vajdī. (1) His name was <sup>ai</sup>Shekh Vajīhuddīn. He was a resident of Karnāṭul and was a follower of the Sūfī creed. He was an author of several Magnavīs in Dakhanī Urdu.

(a) Magnavī Bāgh-i-Jān-Fizā. It is a bulky volume and was composed in 1145 AH = 1732 A.D. The date of its composition is ascertained from the chronogram of two words "Bāgh-e-Jā-Fizā."

In his introduction to this Magnavī Vajdī relates the following anecdote which led to its composition:- Once Vajdī paid a visit to Dhārvār where he was staying with one of his friends, 'Abdu'l Quddūs, who was a spiritually-minded man and whose spiritual guide, Shāh Sādiq was staying with him in those days. During the course of his conversation, Shāh Sādiq related an interesting story to them and asked Vajdī to translate it into Dakhanī verse. Originally this story was written in Persian.

(1) Urdū-e-Qadīm pp 92 - 94.  
Dakan Mes Urdu pp 7 - 8

(b) (1) Panohī Bācā or Nāma. It is a metrical translation of Shaykh Farīdu'ddīn 'Attār's Maghnavī Mantiq ut Tair. The concluding LINES ARE AS FOLLOWS:-

اصل میں پوچھا کلام فارسی + اہل سنی کو مثال آرسی  
خوشتریں تصنیف شیخ نامدار + پیشوائے عارفان روزگار  
شیخ صاحب دل فرید نامور + خاص جنگا ہے لقب عطار  
تھا لکھی جوں فارسی میں یو کلام + کم سمجھ سکتے تھے اس کو خاص و عام  
گرچہ میں بھی کچھ نہیں معنی شناس + کاں لکھے اس کے سمجھنے کا قیاس  
لیکن اس کے دیکھ کر دلچسپ ہوں + یک بہ یک یوں دل منے آیا کلول  
جو موافق فہم اپنے کے صنیف + اس کتاب خاص کا تلیم شریف  
قصہ کر دکنی زبان میں لکھے آوں + تارے دنیا منے پیرا معنی ناؤں

(c) Maghnavī Tuhfa-e-'Ashiqā. It is also a translation of Shaykh Farīdu'ddīn 'Attār's Persian Maghnavī Gul o Hurmuz which is also called Khusrau Nāma.

The following two lines are from this Maghnavī quoted by Shamsu'llah Qādirī:-

قضا را دسیا جکوں یک بار کا + گل و ہرگز اس شیخ عطا کا  
ہوا شوق پیدا نیچے بعد از اس + کہ دکنی زبان سوں کردوں ترجمان

Shamsullah Qādirī says in the Urdu-e-Qadīm page 93, that this

(1) A copy in my possession. Published in 1386AH 1908 A.D.  
in Bombay Karimi Press.

Masnavi was completed in 1153 AH = 1740 A.D. The date of its composition is put in a chronogram thus:-

دیسے اسکی تاریخ مجھ کوں عیاں + بیچھا نوں ایسے لطفہ عاشقان  
۱۱ ۵۳ ہجری

The first few lines of this Masnavi are quoted below:-

کروں پاک دل ہو زباں پاک سوں + ثنا پاک اس عاشق پاک کوں  
کہ جن سے ہوا ہے ادم عشق کا + اجوں لگ رہتا ہے خم عشق کا  
پڑیا عکس اس نور کا جس رخن + جھلکنے لگا آرسی کے من  
سو اس آرسی میں کیا جیوں نظر + ہوا عاشق اپنا آپس دیکھ کر  
اپس کچھ پیر تو کوں عشق جاں + لیا مبتلا ہو کے عاشق کی شان  
نکل گئے صغی سے خلوت کے بھار + کیا جلوہ گر کثرت بے شمار (۱)

(9) Faqrullāh Azād, Mīr Hasan in his Tazkira, says

"Azād hailed from Hyderabad (Deccan). He became an orphan in his early childhood. He was loved and befriended by his neighbours. When he attained his majority he fell in love with a handsome girl, spent his days in sighs and lamentation, and wandered about like zephyr and did not stop in one place. He visited Shāhjahānābād with Fīrāqī Dakhnī. He was endowed with pathos and composed eloquent verses. May God bless him." (2) The following couplet is

(1) Dakan Men Urdū p. 8.

(2) Tazkirā-ē-Shudra o Urdū p. 40.

written by him:-

سب صنعتیں جہاں کی آزاد ہلو آئیں  
پیر جس سے یا ملتایا ہنر نہ آیا

Qāim Qhāndpurī in Makhzan-i-Nikāt on page 7 has repeated the above mentioned information regarding Āzād.

Shamsullāh Qādirī has also corroborated it in his Urdū-e-Qadīm and says that Āzād was a contemporary of Vali Dakhani. So does Shafīq Aurangābādī (p. 31.)

(10) Dāūd His name was Mīrzā Dāūd Beg and his poetic name Daud. He was a Mughal by descent and a resident of Aurangābād (Deccan). Although he was not well versed in grammar and prosody, his poetry is free from errors. He was endowed with a fertile imagination and had a cheerful disposition. He always wrote <sup>about</sup> on a new and untrodden <sup>field</sup> theme. He was one of the contemporaries of Shāh Sirāj and had adopted the profession of embroidery <sup>making</sup> in his youth.

He won name and fame as a poet of high order. Once he composed a couplet addressed to Shāh Sirāj which is as follows:-

چرب زبانی نہ کر بزم سخن میں سراج + تیغ سیں گل گیری ورنہ کئے کا سراج

In reply to this couplet Sirāj wrote the following verses:-

نہ بھول کب قدیمی کو اپنے ایے مرزا + وگر نہ بچہ کہیں کا رچوب ہو گیا

Shamsu'llāh Qādirī says that Dāūd was one of the contemporaries of Valī Dakhani and died in 1168 AH=1754 A.D. Lakshmi Narain Shafi'q records his interview with Dāūd's son, Mirzā Jamālullāh Ishq and on his authority has chronicled the date of Dāūd's death which can be deduced from the following distich:-

گو برفتہ میرزا داؤد فانی از جہاں

Qādirī says that he has seen one Divān of Dāūd from which he has quoted the following verses:-

اس صنم کے خیال ابروئے + نا تو اں جگو جوں ہلال کیا  
میرا احوال ختم یار سے یوجھ + صفقت درد کی بہا سے یوجھ  
جانہ فی کی سیر کو تھوڑے تھوڑے صنم + دیکھنے بہ کا تماشا آفتاب آتا نہیں

Shafi'q Aurangabādi says that he had come across a Divān of Dāūd containing 500 couplets from which he has gleaned the following few lines:-

عزیزاں خواب میں دیکھا ہوں آج اُس سرو قامت کو  
ہوا معلوم قوت آیا ہے سیری سر فرازی کا  
مسند ہے اہل دل کو بساط زمیں کا فرش  
بھے بے ریا کو بوعے ریا نقش بو ریا

تالون شفا نطق میں ہے یار کے موجود  
اے دل نہ ہو محتاج طبیبان کی دوا کا

بہ جام چشم مست جسے تم دکھا دے  
 تاجشہ اس کو ہوش ہے اس کے بھلا دے  
 دانہ دکھا کے خال کا جس کو دے ہو چاٹ  
 آخر کو دام زلف میں اس کو بھسا دے

آتش عشق سوں ترے جل جل  
 دل ہوا دل ہوا کباب کباب

کروست وعدہ گل جان من! عشاق بیکل ہیں  
 جو آپے گل سوں بیکل ہے اے کیا کام ہے گل ہیں  
 شہیم اس کا اور ونگے وضو کر لے اے افضل ہے  
 کیا ہے جہ حاصل خاک ری کی عبادت کو

(11) Sirāj (1127 A.H. = 1715 A.D.) His name was Saiyid Sirāju'ddīn. He was<sup>8</sup> resident of Aurangābād (Deccan) where he was revered as a saint and a learned man. Mīr Ḥasan and Mīr Taqī write in their memoirs that he was a disciple of Saiyid Hamza Dakhanī but the Tazkira writers of the Deccan such as Shafīq and Hamīd Aurangābādi do not agree with them.

Sirāj has left two Persian and Urdu Dīvāns which contain every type of poetry, viz., sonnets, odes, quatrains, mustazāds, mukhammas and vāsokht.

He also wrote a Masnavī called Būstān-e-Khiyāl which was completed in 1173 AH = 1759 A.D.

Besides, he compiled a selection of his Dīvān in 1181 AH = 1738 A.D.

When he completed this anthology, he was 24 years of age. From these data it may be inferred that he was probably born in 1187 AH = 1715 A.D. The date of his death as recorded by Shamsu'llah Qādirī is 1177 AH = 1753 A.D. In one of his ghazals, Sirāj has noted down the date of the selection of his Dīvān and his own age at the time. The three relevant couplets are quoted below:-

نب کیا جزو پریشان سخن شیرازہ بند + تھے برس چوبیس مرے عمر بے نیاز کے  
 سال ہجری تھے ہزار و یکصد و پنجاہ و یک + واقع علم لدنی صاحب ارشاد کے  
 ۱۱) ۷۰ سرچ اس منتخب دیوان کے تب رشتے + خانہ رنگاں خواہاں میں قائل صادق

Mir Hasan, Mir Taqi Mir and Qaim Candpuri do not furnish more information than this, that Sirāj was a native of Aurangābād and that he lived in the reign of Aurangzeb.

Shafiq Aurangabadi, has, however, devoted a page and a half to eulogising his saintliness and poetic gifts but throws very little light on his life and doings beyond what has just been written.

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- (1) Urdū-e-Qadīn p. 101. (2) Nikatush Shuara p. 101.  
 (3) Tazkira-i-Shuara-e-Urdū p. 109.  
 (4) Makhsan-e-Nikāt p. 9.



Shafiq is of opinion that Sirāj was a poet of high attainments and was considered second to none of his time but Valī. Shafiq had read his Magnavī Dūstān-i-Khiyāl which he says contained 1,160 couplets. He has quoted a large number of Sirāj's poems in his Taḳrīr from which the following, as specimens, are given below:-

دل میرا بنچو دی کے دیا میں + سب آ زاد ہو نہنگ ہوا  
 دو رنگی خوب نہیں پکڑے ہو جا + سراپا موہم یا سنگ ہو جا  
 تجھ کو آہ ہو صفت کئے کھایا یہ مرے + یا تو تھا دردگم رہا میں رہم ہوئے لگا  
 ماجرا سنکر ہمارے اشک بے پایاں کا + آب ہو جاتا ہے رہ رہ کے طوفان کا  
 جان و حل یہ ہیں گرفتار ہوں کن کا، ان کا + بندہ بے زور و دینا رہوں کن کا، ان کا  
 آیا پیا شربہ کا پیالہ پیا ہوا + دل کے دئے کی جوت کا کاجل دیا ہوا  
 جانا تیرے تیرے کر، مرناسیٹک سینگ کر + فریاد! ایک جی ہے کس کس خراپوں میں

## CHAPTER III.

## BAHRĪ'S LIFE.

Nothing definite and reliable is known about the life-story of this author. I made inquiries from such scholars as <sup>the late</sup> Lālā Svī Rām, M.A., of Delhi who possesses a rare collection of MSS. of Urdu literature and is the author of Khum Khāna-i-Jāvid, Maulānā 'Abdu'l Haqq, B.A., Secretary Anjuman-i-Taraqqī-e-Urdū, Aurangābād Deccan, who is a well-known authority on ancient and modern Urdu literature and has a large number of MSS. of Urdu prose and poetry, and Professor Shailsh 'Abdu'l Qādir Sarfarāz, M.A., of the Deccan College, Poona, who has a good collection of Urdu MSS., but none of them was able to furnish me with any authoritative information regarding Bahrī's life.

None of the Tazkirās mentioned on page 11, 12 and 13, give us any clue to his life-story. Nāsiru'ddīn Hāshimī notices him very briefly in his "Dakan me Urdū" (pp. 13-14): the only thing he has to say about Bahrī is that he had access into the Court of Aurangzāb.

Shamsu'llāh Qādirī has devoted two pages to Bahrī in the Urdū-e-Qadīm and throws little or no light on the incidents of his life beyond what may be gleaned from Man-lagan, 'Urūs-i-'Irān', a Persian rendering of the same book and the

introduction of Art-phan-Lagan, a sort of a glossary of Man-Lagan prepared by Sayyid Shāh Imām at the instance of Navāb Shahāmat Jang Bahādur.

Shamsu 'Llah Qādīrī says that "Bahā'ī (2) was one of the Sūfī saints of the Deccan. His name was Qāzī Mahmūd. His father's name was Bahāddīn, who was commonly known by the sobriquet of Qāzī Daryā. He was resident of Gogī situated in the outskirts of Musatābād. About the year 1095 A.H. = 1684 A.D. he left his home for Bījāpur where Shāh 'Alī the then ruling king became his disciple.

Bahā'ī stayed in Bījāpur only for a few years. When the kingdom of Bījāpur was ruined in 1097 A.H. = 1686 A.D. he went to Madanābād. He had composed a large number of Masnavīs, ghazals and quatrains, and Qasidas both in the Dakhani and Persian languages. The number of couplets written by him was about 50,000. While he was travelling from Bījāpur to Madanābād, he was robbed of all his belongings by the freelancers. Thus all his poetical works were lost.

In response to the earnest importunity of his disciples he translated the main themes of Man-Lagan into Persian and called it 'U<sup>i</sup> Imām. This book was completed in 1116 A.H. = 1704 A.D.

(1) U<sup>i</sup>-e-Qadīm pp. 86 & 87.

Maulānā 'Abdu 'l Haqq is of opinion that Bahrī was a native of Gogī, a village near Vādī, (1) at a distance of of a few miles from Shāhpūr Ta'alluqa in the Nizam's Dominions, and his tomb is still preserved there, and an annual 'Urs is held in his memory on the 10th of Shawwāl, the date of his death, in the year 1130 of the Hijra (August 15th, 1718 A.D.)

It was probably with a view to preserve the memory of his father Bahruddīn who was a Qāzī of Gogī, that he adopted the nom de plume of Bahrī. He himself was a spiritual disciple of Shāh Muhammad Bāqir, but he had received no literary education on traditional lines in any seminary. He was a contemporary of Valī, and marked similarities in language and style are found in Valī and Bahrī's poetical works. Bahrī did not learn the art of poetical composition from any poet of his time. He has used Sanskritic words more profusely than Valī. It appears that in his time in Bījāpūr and its neighbourhood Sanskritic words were more in use than Arabic and Persian words, and naturally the language spoken in Aurangābād was different from that in vogue in the Bījāpūr District.

As he was an enlightened Sūfī, he has frequently used

(1)

A railway junction situated in the Nizām's Dominions.

such technical terms as are generally found in the mystic literature of Islam.

This is all that is available on this subject from external evidence.

Internal evidence allows us to glean a few facts of Bahri's life from various portions of the Magnavī Man-lagan, a detailed account of which will be given in the Fourth Chapter of this thesis. When explaining the reason for composing the Magnavī, the author says that when he was four<sup>(1)</sup> years old, he was sent to a Maktab (a primary school). At the time of the "Bismillāh"<sup>(2)</sup> ceremony he was asked to begin with God's name, he spontaneously spoke out ar-Rahmān and ar-Rahīm, "the Merciful and the Compassionate". He was sagacious and intelligent from his infancy. At this early age he felt the fire of love burning in his heart:

اس عمر میں عشق جیو میں جاگ  
یوں گھیر لیا جیوں بھیڑ کو باگ

(At this age Love was awakened in me and overpowered me as a tiger does a sheep)

- (1) It may sound strange that Bahri was sent to the Maktab at the age of four but even to this day it is customary among the Muslims to perform the Bismillāh ceremony at this very age.
- (2) Bismillāh literally "In the name of Allah". Before a child, among Muslims is sent to a Primary School, he is made to recite a particular verse from the Qur'ān and then he begins to study the Qā'idā or primer. This ceremony is called Bismillāh or initiation into the three Rs.

آگ عشق کی دل منی لگی تھی  
بہر تن میں تمام تک پکی تھی

(The fire of love had burnt in my heart and again the whole body was affected by it).

*whether love is good or bad.*

(He did not, however, know ~~that love exactly was~~

یو عشق برا ہے یا بھلا ہے \* یو دیو ہے بہوت یا بلا ہے  
لڑکاٹی تھی مجھے آپر مسلم \* بولوں تو یہی جو عشق کا غم  
یا مجھے میں نوا ہوا ہے پیدا \* یا جگ میں اولتی ہے ہویدا

(He did not know whether love ~~was~~ a deva, (a shining one)

a ghost or a calamity. Childhood was in the full bloom and I had no other speech excepting that of love. (I was wondering) whether it had been born in me for the first time or if it was in existence in this world from the beginning of time.)

He was in such a mood when his heart began to woo the muse.

گر بیچ بیشی نہ آتی + دانتہ بہر آگ مجھے جلاتی

(If I had not come under the influence of the Muse, God be witness, the fire of Love would have burnt me.)

Up to his fortieth year, he was dominated by this intoxication of Love and the poetic Muse. He had composed all kinds of poetry which he wrote in his mother tongue "Hindi". Although he usually wrote in "Hindi", yet he thought that Persian was sweeter in its diction and style.

His poetical works he preserved in a big box which was stolen in Bhāgnagar (the present Haidarābād).

When the Amir of his town heard the news of this loss he sympathised with him and requested him to leave a treatise behind him, so that his memory might be preserved, for the human body was unstable and transitory. First he excused himself to him and said that he had grown too old and had no energy left in him. The chief insisted and said that although his (Baharī's) mind was enfeebled by old age, he should not be anxious about what he wrote; whether it was sense or otherwise. At last Baharī had to yield to the Amir's importunity, and made up his mind to compose the *Masnavi* *Man-Lagan*, which would serve as a guide to those aspirants on the path who wished to lead spiritual life and also prove a balm for lacerated hearts.

میں کوٹھری چھوڑ بہار آیا \* دالان میں اُس ڈنی کے دکھایا  
 جب برس چہار گئے گذر تب \* اُسامنے مکھ دکھایا مکتب  
 بسم اللہ مجھے کہے کہو ہاں \* میں بول اُٹھا رحیم رحمان  
 اس عمر میں عشق جیو میں جاگ \* یوں گھیر لیا جیوں بھیر کو باگ  
 آگ عشق کی دل منی دھکی تھی \* بہر تن میں تمام تکیکی تھی  
 پن مجھ کو سمجھ نہ ہیں جو یہ کیا \* یو نار یو ناز یو نگہ کیا  
 یو درد سو کیا یو دل جلے کیوں \* تن آنچہ سوں عشق کی گلے کیوں  
 لڑکائی تھی مجھے اُپر مسلم \* بولوں تو یہی جو عشق کا غم  
 یا مجھ میں نوا ہوا ہے پیدا \* یا جگ میں اولتی ہے ہویدا  
 چالیس برس یہی تھی مستی \* یو شعر یو شاہداں پرستی  
 ہندی تو زبانچہ ہے ہماری \* کہنے نہ لگے ہمیں کو بہاری  
 اور فارسی استی ات رسیلا \* ہر حرف میں عشق ہے نہ حیلہ  
 تھا پور جو یک بڑا پتارا \* سو بھاگ نگر میں کھوئے سارا

ھور اور تھی یادگار چیزاں \* تس پر او چرے بے تمیزاں  
 اس کھوے پرا کبھی کیتک بار \* جو تھا سو گیا پھر آپے تھار  
 اس پند کو نہیں ہے پائداري \* بارے رہے کچھ تو یادگاری  
 دی جسمیں اچھے بیان بالا \* سنسار کے ہاتھ اک رسالا  
 بولیا کہ جتھا ہوا ہوں بیہوش \* نائن میں ترنگ نہ جیو میں جوش  
 ناپگ میں ہے جگ نہ ہات میں ہیر \* اب مجھ کو رکھو معاف اے میر  
 بولے جو نہیں ہے طبع پر بل \* موزوں کو بسار بول مہمل  
 اس بات کو جب کچھ دیک دیا گوش \* تب من میں لیا میرہ من لگن جوش  
 دستور عمل ہے عاملان کوں \* دارو ہے دکھی پڑے دلاں کوں

From the chapter "On the Eulogy of the Emperor Aurangzib" it appears that Bahrī lived in the time of Aurangzib to whom he pays a very high tribute of praise, considering him a unique king the like of whom had never been born. Bahrī is of opinion that he was a versatile genius, having command not of one subject only, but of ever so many branches of



knowledge, <sup>that he</sup> ~~Aurangzeb~~ was religious, brave and wise <sup>and that</sup> while conquering almost every part of India he performed his religious duties to the fullest.

اک ملک نہیں جو اُن لیا نہیں \* اک نفل نہیں جو اُن کیا نہیں  
ایسا نہ ہوا کسی شہاں میں \* ناں بلکہ برے مشایخان میں  
جس ناؤں اہی ابوالغازی \* سلطان اورنگ زیب غازی  
دیندار دلیر اور دانا \* یک علم نا سب مئے سیانا

Babri's estimate of Aurangzeb's courage, character and learning is borne testimony to by contemporary historians whom Sir Jadunath Sarkar has summarised in the following words:

"In addition to possessing constitutional courage and coolness, he had early in life chosen the perils and labour of Kingship as his vocation and prepared himself for this sovereign office by self-reverence, self-knowledge and self-control.

"Unlike other sons of monarchs, Aurangzeb was a widely read and accurate scholar, and he kept his love of books to his dying day . . . In addition to Arabic and Persian, he could speak Turkish and Hindi freely . . . No wonder his contemporaries called him "the darwish in the purple".

"His private life - dress, food and recreations, were all extremely simple, but well ordered. He was absolutely free from vice and even from the more innocent pleasures of

the idle rich. Aurangzib cultivated saintly austerities and self-abasement and went regularly and even ostentatiously through all the observances of his religion. He thus became an ideal character to the Muslim portion of his subjects." (1)

From the section entitled "In Praise of Maulānā Shaiikh Muhammad Bāqir" it may be gathered that Bahrī was a spiritual disciple of Maulānā Shaiikh Muhammad Bāqir. As is usual with a disciple Bahrī has extolled his spiritual teacher to the skies and thinks him to be the beloved friend of God and the agent of the Prophet. He considers him a supernatural being full of Divine wisdom. If Bāyazīd Bustāmī were alive, he would have drawn his inspiration from Muhammad Bāqir. Bahrī earnestly implores his teacher to open his spiritual vision and to guide him on the Path.

مولا کے محب ہی کے نائب + مانس نہیں ظہر الحجاب  
سارہیں سب سے بخت کے + بل عین ہیں نور معرفت کے  
اس دور میں جو بایزید ہوئے + مل شیخ سوں استغیہ ہوئے  
شروک اُپرنری ایری + در حال کرے تو دستگیری  
سب چور پکڑ پکڑا ہوں کونا + یا پیر تو دستگیر ہونا

(1) History of Aurangzib Vol. V pp. 473-76-79, by Sir Jadunāth Sarkar.

Under "Complaint against the times"<sup>(1)</sup> he gives us an idea of the moral state of society in which he lived.

He says that the age in which he was living was the 12th century A.H. when unrighteousness was exalted and righteousness was almost extinct. In his time there was a dearth of veracity and uprightness. If there was anything sorely needed in his time it was an honest man, and justice had departed from this world. There was none who was imbued with the true faith. A brother was at daggers drawn with his own brother and the sense of shame had disappeared.

Bahrī considers himself an unlucky person for having been born in such a hard time.

اے معای پھر بارہویں صدی ہے + نیکی کو دبا بدی بدی ہے  
 ہے آجے تر قحط سال ست کا + بھٹ گیا ہے دھرم سوں دل جلت کا  
 اس دور میں جو ہے کمی کا \* دہلا ہے دیانت آدمی کا  
 دھرتی پہ ادھرم ادک ہوا ہے \* امرت کے بجائے بکھہ ہوا ہے  
 اک جیو پہ درد دین کا نہیں \* اک دل پہ اثر یقین کا نہیں  
 نا جائی کو مائی کا بھروسہ \* نا بھائی کو بھائی کا بھروسہ  
 نا شرم کی خو ہے یک نہیں میں \* نا دھرم کی بو ہے یک بدن میں  
 اس ہول میں تو ہوا ہے پیدا \* اس قہر میں تو ہوا ہویدا

(1)

In most of the Persian and Urdu Magnavīs every poet devotes some space to the complaint of his time. Bahrī has done so, too. The condition of the society in which Bahrī was born, was really deplorable. Vide chapter I, part (a).

From the story giving an account of Bahrī's life, a few more facts can be gathered. Though they do not throw as much light on his life-story as the caption would lead one to suppose, they at least indicate his desire to undergo higher spiritual discipline and his relation with his Master

One night he saw in a vision that his spiritual teacher initiated him into the mystery of the Divine wisdom; he saw light all round him and in all the nine heavens ( <sup>لَاكِن</sup> ) he witnessed a sort of a mental illumination. After this experience, he implored his teacher to instruct him in some kind of spiritual discipline which should not only elevate him but make him utterly forget himself. The teacher replied that he (Bahrī) should watch his life day and night, and see what a strenuous life he was leading. Bahrī was advised to contemplate his master till he had realised <sup>that</sup> his master's thought had completely dominated him and he (Bāqī<sup>8</sup>) existed in him, <sup>(1)</sup> just in the same manner as the finer body exists in the physical.

(1) This phase of Sūfī<sup>8</sup> discipline is termed "Taṣavvur-i-Shaikh" or "keeping before one's mind's eye the face and figure of the Master". After success has been achieved in this, the disciple is led to the "Taṣavvur-i-Rasūl" (the contemplation of the figure of the Prophet) and the third stage is that of the Contemplation of God Himself.

This discipline helps the growth of the soul, and should be practised every morning and evening. This practice developed pure Love in him, and up to the time of his writing this treatise, he was at the sweet will of Love; he helplessly went whithersoever it took him. The fire of Divine Love burnt so intensely in his heart that he completely forgot himself, and his one ruling desire was to attain union with his Beloved (Supreme Being). Up to the age of 90, his Love had not been perfected. At the age of 90, he felt that if he had not developed the power of devotion he would have been as devoid of pure Love as a boy of ten.

He who knows what true devotion is, he alone is capable of realising the essential features of the object of his love. He also felt that without true love no spiritual discipline was of any avail.

حضرت کئے مجھ کو یکشب ارشاد \* او شب نہ تھے سرے یک سب ارشاد  
چو بھید آ تھا انوپ امانت \* تسکے دئے مجھ کچھک پچھانت  
یک جوت دسیا سکل یو بر مند \* یاک نور دسیا تمام، نو کھند  
اس بعد کیا دھنی سوں بنتی \* انتی نہ کروں تو بول کنتی  
اے پیرا پس کرم سوں غائت \* ان شغل کرر مجھے عنائت  
جس شغل میں ہوے جیوسم جوش \* چھک جائے مجھے جو مست مدھوش  
فرمائے کہ مجھ کو دیکھہ دن رات \* گر سہل ہی دن و گر کتھن رات  
یوں رکھہ تو آپسکے تن میں مجھ کوں

تدہل چہ نہ تن میں من میں مجھ کوں  
اس شغل کو بولتے ہیں روحی \* یو صبح سنبھال یو صبوحی  
ہر عضو اُپر ہزار زاری \* ہر بال پہ لاک بیقراری  
بن یار نہ کوئی اور ہے یار \* بن دوست نہ دوسرا ہے غمگوار  
اب لگے وہی جلن وہی جاج \* یو عشق جدھر لیگیا اُنہر کچ  
ہے عمر مرا نوں برس کا \* بن عشق مرا برس ہے دس کا  
جن عشق کون کچھ پچھانتا ہے \* معشوق ہے کیا سو جانتا ہے

In the concluding portion of the book he remarks that he completed the Masnavī Man-Lagan in 1112 A.H. = 1700 A.D., and frankly owns that he was not conversant with the art and technique of poetry. He had not learnt any lesson from any teacher, he had not enjoyed any scholar's or poet's company, nor had he travelled in distant lands to gain experience. He spent all his life in the village of Gogī. His father Burhānuddīn was a disciple of Burhānuddīn Auliya Chishtī.

میں شعر تو بول جانتا نہیں \* یو بت نیت پچھانتا نہیں  
 مجھ کو نہ سفر سبق نہ صحبت \* گو گی منے کی یو عمر اکارت  
 یک حرف مجھے نہ کن پڑھایا \* ڈالی چھازی نہ چھر چھرایا  
 جس فی المثل اذمتے ادل پان \* دیویں تو سری سو شاہ برھان  
 تھا باپ مرا مرید اُس گھر \* اس گھر سوں کیا اپسکوں گوھر  
 اس گھر سوں مجھے بھی بند گی ہے \* مجھے جیو میں جوت ہو چکی ہے

It may not be out of place to discuss here the point why Bahri remained in obscurity, and was not taken notice of by contemporary Tazkira writers, although in his poetical attainment he was hardly inferior to any, not even to Valli <sup>u</sup>Arangabadi and Musrati who are so well known to fame.

As has already been noted in chapter II (b) most of

the Tazkira writers belonged to the North of India and therefore were not in touch with the poets of the Deccan. They came to know of Valli because he visited Delhi and left his poems with them. Some of the Tazkira writers of the Deccan such as Shafiq Aurangābādī, Qāim Qāndpurī and Hamid have mentioned only a few of the Deccanī poets, either because they were personally known to the writers or they were so illustrious that they were patronised by the kings of their time. Musvati, for example, was one such distinguished poet of Bījāpur whom 'Alī 'Adil Shāh elevated to the rank of the Poet Laureate of his Court and his Masnavī Gulshan-i-'Ishq was copied and sent broadcast.

Bahrī stayed most of the time in his village Gogī. He went to Haiderābād for a while and returned to his home again. He stayed with Sikandar 'Adil Shāh just for a year or two at a time when the Kingdom of Bījāpur was in a state of utter confusion and was about to be ruined completely. His temporary patron, Sikandar 'Adil Shāh was a mere puppet king and had no influence or authority. So Bahrī could not shine in his time.

Besides Bahrī, being a Sūfī saint, wrote mostly on religious and mystical topics which were not generally appreciated by the people of the time. Shamsu'l 'Ushshāq, Jānam and Amīn uddīn Aḥlā also met with the same fate.

Their names do not find any place in any memoir of the Urdu poets.

He is remembered in his native place and neighbouring districts not as a poet but as a Muslim saint whose tomb is still preserved and in whose memory annual fair is held.

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## CHAPTER IV

QĀZI MAHMŪD BAHRĪ'S POETICAL WORKS.

He has left behind him a Dīvān composed chiefly of Ghazals, a Maghnavī entitled the Man-Lagan already quoted in the preceding pages, a poem entitled Bangāb Nāma, four Marṣiyas and two Qaṣidas. I have in my possession a MS. comprising all these works of Bahrī which I shall henceforth call A ; unfortunately there is no colophon that could have helped in determining the date of the copy. Another MS. which I shall henceforth call B comprising only the Man-Lagan has been kindly placed at my disposal by Maulānā 'Abdu'l Ḥaqq. It is dated 1250 A.H. = 1834 A.D. I have also been able to find an old printed copy of the Man-Lagan, which for the sake of classification I call C. It was printed at Madras in 1271-2 A.H. = 1854-5 A.D. It ends with the following words:

الحمد لله كتاب من لکن بتاريخ بست هشتم رمضان المبارک  
سنہ ۱۲۷۱ ہجری در مطبع عظیم الاخباریہ اہتمام ہمام جناب منشی  
غلام حسین صاحب بزیور طبع مزین گردید -

This is followed by a chronogram composed by the scribe:

زمین دو گنہیہ حقائق نقد \* پایہ عارفان ہون مرفوع  
 گفت سالش دلم ز روے ثبات \* منطق و من شود لکن مطبوع  
 ۱۸۵۵ = ۱۲۷۲ ہجری

The Man-Lagan is a rather long Magnavi and occupies 110 pages of A, and 144 of B, while the printed copy C consists of 223 pages of 17 lines each.

The various sections or chapters are divided as follows:

1 - The Magnavi originally opened, it would appear, with a heading which must have run something like توصیه اول  
Neither of the two MSS., however, notes it and C is unfortunately incomplete in the beginning. Nothing can, therefore, be positively said about it. It dwells on the unity and the glorification of God.

2 - The same subject is continued under the heading توصیه دیگر

3 - The eulogy of the Prophet Muhammad

در نعت خواجۀ کائنات محمد رسول الله علیه الصلوٰۃ والسلام<sup>1</sup>

4 - Of the ascension of the Prophet

در بیان معراج شفیع امت صلی الله علیه و سلم<sup>2</sup>

5 - In praise of Muhammad Bāqir Qādirī

در مناقبت مربینا مولانا حضرت شیخ محمد باقر قادری نور  
مضجع<sup>3</sup>

1. B. مستعود احمد محمد مصطفی صلی الله علیه و آله و سلم

In C the first few pages are missing.

2. B and C. در صفت معراج

3. B and C. در مناقبت مولانا شیخ محمد باقر نور الله مضجع در مدح مرشدی

6 - Eulogy of Emperor Aurangzib

در مدح بادشاه دین پناه سلطان اورنگ زیب غازی

7 - The reason of composing the Magnavi

سبب تصنیف این رساله

8 - In complaint of Time

در شکایت روزگار

9 - On admonition and exhortation

در وعظ و نصیحت

10 - A story from his spiritual patron

حکایت از حضرت مرید

11 - In search of the Absolute Being

در طلب حق مطلق

12 - A story

حکایت

4. B. and C. در سبب تصنیف رساله گوید؛ سبب تصنیف این رساله

5. B. adds روزگار after غداری کا

6. B. در باب وعظ و نصیحت می فرماید

7. B. در بیان نور الله در قره

8. B. adds مطلق after گوید

9. B. حکایت فی تمثیل

13 - A story on showing consideration to derwishes

در رعایت درویشی<sup>۱۰</sup>

14 - A story

حکایت //

15 - On the superiority of man

در فضیلت انسان<sup>۱۲</sup>

16 - A story

حکایت<sup>۱۳</sup>

17 - A story

حکایت<sup>۱۴</sup>

18 - A description of the phenomenal world, etc.

در کیفیت موجودات و غیره<sup>۱۵</sup>

19 - A story

حکایت<sup>۱۶</sup>

20 - On Divine Existence, etc.

در بیان وجود ملکوتی و غیره<sup>۱۷</sup>

21 - A story

حکایت<sup>۱۸</sup>

10. B. حکایت درویشی در رعایت درویشی

11. B. دلیل فی المثال

12. B. در فضیلت بنیان انسان

13. B. حکایت سیل فی المثال

14. B. در کیفیت موجودات C. در بیان عرفان می و مایه

15. B. حکایت C. در کیفیت صفات موجودات و غیره

16. B. حکایت بر سیل تمثیل گوید

17. C. حکایت

18. B.

حکایت فی المثال

22.- On the secret (mystery) of three shining pearls, etc.

در بیان گوهر تابدار گوید ۱۹

23 - A story

کایت ۲۰

24 - Wisdom, wise men and their union (with God)

در بیان تنزل ذات و دانش و پیش و محبت پیش و وصل ۲۱

25 - A story

کایت ۲۲

26 - An account of a story of the Soul

در بیان کایت روح ۲۳

27 - On some secrets of the heart and soul

در بیان چندری از اسرار دل و نفس ۲۴

28 - A story

کایت ۲۵

29 - A story

کایت ۲۶

30 - On light, memory, forgetfulness, the invisible voice

در بیان نور و یاد فراموشی و آواز غیبی و خفی گنج ۲۷ and the secret corner

19. B. در بیان روح C. گوهر تابدار می فرماید

20. B. در بیان روح ؛ کایت بر دلیل تمثیل

21. C. کایت

22. B. کایت بر سبیل تمثیل

23. B. در بیان اسرار بخودی و ذکر منصور <sup>عنه السلام</sup> But C here gives

24. B and C. کایت

25. B. در بیان چندری از اسرار دل و نفس

26. B. در بیان صفات غیاث نبوت و ولایت C. کایت بر سبیل تمثیل

27. B brings here. C. در بیان اسرار بخودی عاشق و ذکر

لنصور ان الحق

31 - A story

حکایت 28

32 - On men endowed with Divine wisdom

در بیان صفات عرفان و نبوت و ولایت و نظر صاحب نظران 29

33 - On real and unreal death

در بیان درگ مجازی و حقیقی 30

34 - A story

حکایت 31

35 - A story

حکایت 32

36 - On Love

در بیان عشق 33

37 - A story

حکایت 34

38 - The end of the book

خاتمه کتاب 35

It will be seen from the variations noted below that these MSS. differ in the order of certain chapters. Besides this B has the following chapters which are not found in A and C with the same headings as in B.

28. B.

دلیل تمثیل

C. حکایت

29. B. در بیان نور و یاد فراموشی و آوارگی

30. B. غیبی و دفعی  
دلیل بر تمثیل

C. حکایت

31. B. در بیان صفات عرفان و نبوت و ولایت و نظر صاحب نظر

32. B. دلیل بر تمثیل

33. B. در بیان درگ مجازی و حقیقی

34. B. حکایت

35. B. حکایت در بیان سماع سرود و گشتگان به

شمس سرود

Besides this B has the following chapters which are not found in A and C with the same headings as in B.

(۱) حکایت فی المثل در مجلس سماع حضرت جنید بغدادی  
 قدس سره (۲) در بیان عشق گوید (۳) حکایت سر گذشت خود  
 گوید (۴) در خاتمه کتاب گوید

### THE MAIN THEMES OF THE MAGNAVĪ

Ordinarily one particular theme is developed in a Magnavī, and a thread of unity runs through it, but in the Man-Lagan no one subject is delineated. The main subject-matter of the Magnavī is Islamic mysticism (Tasawwuf). The author instead of dwelling on this one subject and treating its various aspects, has chosen to write on a variety of subjects such as Search for Reality, Self-Effacement, the Excellence of Man, Love, Music, etc. It is true that every mystic deals with these topics whenever he has to write ~~any~~ ~~thing~~ on mysticism. The Magnavī is replete with significant touches of exalted mysticism. The opening and closing lines are most significant

ایہ روپ ترارنی رتی ہے  
 سیرت پرست پتی پتی ہے

\* رتی for رتی and پتی for پتی are instances of simplification of a double vowel admissible by poetic license.

O, Thou, whose Universal form is manifested in every atom,  
In every hill and leaf

کر اصل پہ چت نہ چھاؤں اوپر \* کر ختم خدا کے ناؤں اوپر

Set your heart on the Reality and not on shadowy (substances);  
Bring (your book) to a close in God's name.

The first step in mystical life is تزکیہ اخلاق  
(Purification of morals), in other words it means the  
evolution of a good moral character, the elimination of the  
baser emotions and human vices such as falsehood, pride,  
harmfulness, slander and gossip.

Bakrī, like other Sūfī teachers, enjoins on an aspirant<sup>\*</sup>  
the practice of self-control, treading the path of virtue and  
ceasing from evil ways.

He lays great stress on the cultivation of tender  
human feelings, truthfulness, guarding one's tongue, self-  
confidence, harmlessness and a strict sense of justice.<sup>\*\*\*</sup>  
Having acquired these qualifications the neophyte is expected

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\* In the section on Admonition and Advice.

\*\*\* It may be noted here that these very qualifications are  
demanded by the ancient Hindu scriptures from one who is keen  
on spiritual development, cf. Ācārā, Bīcārā, Vīvekā, Vairāgya,  
Śaṭ sampattī and Mumukṣutva.



to occupy himself with Divine contemplation, and is lastly reminded to bear in mind the fact that the outer material universe is not everything and one's lifetime is not to be squandered in the mere pursuit of one's livelihood.

کچھ خوب نہیں دیکھے لگامی \* لے کچھ بھی تو پختگی نہ خامی  
 ہاں خیر کو چاہ چہرہ دے شر \* یو خیر یو شر ہے تاکہ محشر  
 رکھے نیت اول آپس کی نیت \* آپس کی سنبھال آدمیت  
 مت کہول اگر جو کہولنا ہے \* تب کہول جو سانچہ بولنا ہے  
 یک جہوت سوں دوجہاں لرزنا \* دھرتی سوں مل آسمان لرزنا  
 غیبت نہ کو سن مری نہ باتی \* غیبت کو بڑا رکھے زنا  
 گر کوی تیری سوں رنج پایگا \* توہات میں ہی سو گنج جایگا  
 پر رہ نہ پکڑ سرا کسی کا \* نا آس نا آسرا کسی کا  
 یو ظلم فنا بقا ہے انصاف \* ہر بات کو بدرقہ ہے انصاف  
 ہر بہانت بچن اپر آزا دھول \* اللہ کے کلام سوں ہو مشغول  
 اُس ناں کے تیں ہوا ہے لت پت \* سب عمر اسی رہت میں گئی گھٹ

Bahri's teacher once told him that in his long span of life of about a century he had devoted all his time to asceticism and spiritual discipline, and learnt only two

۱. نیت for نیت, suppression of the vowel a by poetic licence.

۲. اول for اول simplification of the double consonant  
 و to و

۳. shortening of the long vowel آ آ

notable lessons: (a) contentment, (b) relinquishment. He also learned that one's livelihood is not in the hands of any of one's friends or acquaintances, but it depends on one's own Sustainer, Almighty God. If a man is to befriend anything, it is Dharma (righteousness). If there is anything worth valuing it is عرفان (gnosis) in the light of which this world is really a garden (as fresh and green as a garden).

نادوست نہ یار آشنا پر + مجھے رزق ترا ترے خدا پر  
 ہوتا ہے جو دوست دھرم کا ہو + ہونا جو شریک شرم کا ہو  
 ہونا تو عزیز بس عرفان + جس تیج تے یو سگل طلتاں

Discussing the perennial topic of the search of Reality the mystic-poet rightly remarks that "many days of his existence are over, only a few are remaining, it would be in the fitness of things if he were to attach his affection to his Beloved." In other words it is high time for him to devote his attention to the pursuit of the Supreme Being who sheds His light on dark and obscure corners and sustains both the thorn and the flower.

The man who turns his back on the Beloved and renounces Him for the sake of the human loved one is not worthy of his existence, whereas one who is centred in the Beloved deserves to be what he is. It is better to make friendship with that Friend who is a true friend of one's friend and foe. The seeker after Truth is directed first to know himself; who he is and what he really is. If he is truly in quest of Divine

mystery he should not be hopeless, but have firm faith in God's grace and compassion.

He is also enjoined to make a good use of his present life and not to get himself entangled in this world.

وہ پیو جو پالتا ہے کل کون \* کانٹے کو کرم کرے جو گل کون  
جي من جو پياسون موکھه مورتيا \* پر پنچ ليا پيا کو چھوڑ يا  
اس من نه کهوں او من نه تن هے  
اس من کو کهوں جو من مهن هے

اس دوست تي دوستي رکھ اے من  
جس دوست کون دوست دوست دشمن  
يعني تو آپس پچھان بارے \* تو کون هے کیا سو جان بارے  
رکھنا نہیں گر جو تون هے بهيدي  
رحمت سون خدا کي نا اميدي  
یوں عمر کہیں هے تو کہیں هے \* اس عمر کي تجھه قدر نہیں هے

#### THE EXCELLENCE OF MAN.

The pivotal doctrine of every system of spiritual speculation is the permanence of humanity. Man is not a mere speck of dust, here to-day and gone to-morrow. The Sūfis, the vedantists, in fact all mystics believe in the immortal nature of man. In his physical form he is subject to birth, growth, decay, senility and death; but the permanent substance in him is the self, Ātmā, ego, soul, by whatever name it may be called. It is perpetual and unchanging.

Like other mystics, Bābī says that although a man is born in a mortal body which is fragile and perishable and has

many physical relations such as father, mother, uncle, brother and sister, yet in reality he is not bound by any of them. He is immortal and eternal in his essence. Man is the glory of God and lord of creation. He is the source of all sacred books. He is neither body nor the lower self, nor the illusory world, but his position is intrinsically higher than all these.

یو جگہ ہے جدید آدمی آد + اس گھر کو پہلے یہ آدمی بنیاد  
اس آدمی پہنچ کیا کمی ہے + سدا بان کی صورت آدمی ہے  
تھا آدمی آد میں مکرم + اب کیا تو کھوٹا علم اعظم  
یو بید پران ایسے گھر میں + سب میں تیرے ہوئے ہیں اتین

The end of man is neither death nor the day of resurrection. He is ever the same. He is neither sun nor moon. He exists eternally with the word of God.

آیا نہ کہیں سوں جا ہے تا ہے + اک شت پلید دریاں ہے  
انجام کھے تو اے برادر + نادرگ ایسے ہو کے نہ محشر

أَلَمْ تَرَ أَنَّ اللَّهَ وَتَخَوَّلَكُمْ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ وَابْتَغِ ۱  
عَلَيْكُمْ تَجْمَعُ ظَاهِرًا وَبَاطِنًا ۚ سوره لقمن ع ۳

(Do you not see that God has placed everything in the Heavens and on earth under your command, and has bestowed on you all His favours, open and secret.)

۲ cf.

فی الحقیقت خود توی ام الکتاب

Verily, thou art the

mother of all books. Maṣnavī e Rūmī.

یعنی نہ بوشمن ناقریب + اللہ کے درسوں اور پیچ

### DIVINE WISDOM: GNOSIS.

It is a necessary part of mystical writings to dilate upon the value and importance of 'Irfān.

Bahrī has devoted eight pages to this subject. He says that what is called 'Irfān in Arabic, the Indians call Gyān (S. Jñāna).

It is through divine wisdom that a man is able to perceive the right value of things. Whether this Gyān is hidden or manifest it has its own uses.

He who gets an insight into Divine wisdom, is able to understand all other sciences and arts of the world. It is this wisdom alone through which a man can unravel the secrets of earth, sky, mountain and heaven. This wisdom is found in the sacred scriptures and is acquired only by one who has some

وَيَسْأَلُونَكَ عَنِ الْإِنْفُسِ الَّتِي أُخْرِجُ مِنَ الْأَرْحَامِ قُلْ سَأُنَبِّئُكُمْ بِمَا تَسْأَلُونَ ۝

(They will ask you about the soul. Tell them, the soul is from the Commands of my Lord.

insight into higher life. If you are a far-seeing man you should love nothing but wisdom. The moment wisdom dawns on the human mind, it renounces the desire of things earthly. True love and devotion is the outcome of Divine wisdom.

In every age only a few wise men (Gyānis) have attained true wisdom.

یو گیاں گیت یو گیاں پر گھت \* کیتا ھے یو گیاں کھر کھتی گھت  
یو بید پران شاستر گیاں \* ابرا آچھو بھرتے آستر گیاں

اس گیاں کو گیاں ھی رجھاوے \* اس گیاں کو گیاں ھی کھجاوے  
گیانی ھو تو گیاں کو پکڑ خوب \* گیانی ھے محب تو گیاں محبوب  
گیانی منے جب یو گیاں آوے \* ویران کرے آپس بساوے  
اے عشق تو کاں گیا شتاب آ \* ات کرم ھو جیونکہ آفتاب آ  
ھر دور میں ایک دوج گیانی \* اس گیاں کو پھوڑ کر پچھانی

People living in various other planets also look upon the acquisition of true knowledge as the one aim of their life and the angelic beings also pay their homage to it. Not only men but all invisible beings surrender themselves to the dictates of this wisdom.

یو گیاں ھوا فلک کوں مقصود \* یو گیاں ھوا ملک کوں مسجود  
آدم کی اگے نہ سر دھری او \* اس گیاں کو سب سرن کری او

It is interesting to note here what Ṣūfī Zun Nūn Miṣrī says about Ma'rifat:-

"True knowledge of God," he says, "is not the knowledge that God is one, which is possessed by all believers; but it is the knowledge of the attributes of Divine Unity, which belongs to the saints of God, those who behold God with their hearts in such wise that He reveals unto them what He revealeth not unto any one else in the world."\*

This quotation shows that what the Ṣūfīs call Ma'rifat, knowledge of God, resembles the gnosis of Hellenistic religion: it is an immediate experience in which the intellect has no share, an ecstatic contemplation of God by the divinely illuminated heart. Moreover, it involves the effacement of the individual self and the substitution of divine for human qualities. Yet all this is the act of God. Just as St. Paul said to his Galatian converts, "Now after that ye have known God, or rather are known of God,"\*\* so the ṣūfī 'Arif or gnostic imputes all his knowledge to Him who by revealing Himself causes the veil of "otherness" and duality to disappear and the knower to be one with the known.

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\* Tagkiratul Awliyā 1, 127, 3.

\*\* Galatians IV, 9.

### INVISIBLE SPIRITUAL EXISTENCE.

The existence of a supernatural and invisible world within and apart from earthly existence is recognised by all mystics. Bahri also accepts its reality and says that the finer planes of man's being dwell in the outer tabernacle of the flesh as kernel or pith and marrow is encased within an outer skin or shell. The invisible or finer, subtler body of man is ancient and the physical one new. The former is vital and strong and the latter weak and feeble. Death and sleep have no control over it. The physical body is unclean, whereas the finer one is pure and clean. Only through devotion and absorption is one able to work consciously in that body. Deep down the subtler body there is another body which is called Kārana, causal, and it is the subtlest of all.

۱۔ دوست اور تن جو کشی ہے + کچھ بول جو جیو میں بھی ہے  
 ناموت کو اس سے درت + نا نیند کو اس اوپر ہے قوت  
 بیدار ہے یوتن اور صابھو + دُست تن کو یوتن غلام سمجھو  
 ہو دہرہ قدیم یونوی ہے + یودہرہ ضعیف اور قوی ہے  
 اس سول کے پیچ اور کارن + برزخ سوتو سوکشم بھی مان گن

### WISDOM, WISE MEN AND THEIR UNION WITH GOD.

Bahri says that true wisdom lies in discerning unity in



diversity. In milk, curds, butter and butter-milk, the same essence is pervading. Similarly, the One Supreme Being is present in every form. A truly wise man is absorbed in the source of his being as sugar is dissolved in water. In every beautiful being and in every good action, He is manifested. Without and apart from Him there is nothing that exists. The Divine wisdom is neither new nor old nor does it grow more or less.

عقرا منے عے نور اس کا + عقرا منے طور اس کا  
 یوگیاں تو ایھے نایرا + ہوتا نہ ادک نہ کم ہو جانا  
 اللہ سوظل نبی ہر شکر + تو جان کرد کوں طشکر

It may be added that many Sūfīs have held a doctrine resembling that of Ibn Sīnā (Avicenna) as to the immortality of the individual soul and its union with the world-spirit, such union constituting the blessedness of the good.\* Others, again, seem to regard "absorption in the Deity, the merging of the individual soul of the saint in the universal soul of God" as the ideal which, though temporarily attainable in this life, only receives permanent realization in another state of

\* T. J. de Boer, The History of Philosophy in Islam, pp. 142 fol.

existence . . . But this is not the end. "Pass on even from angelhood," says Jalāluddīn Rūmī, "enter that sea, that your drop of water may become a boundless ocean."<sup>\*</sup>

### ON THE CONQUEST OF SOUL.

The beauty and glory of the world consists in the existence of the soul. Human spirit is the ruler of the physical body. Human soul is like a mirror which contains an image of the world in its fold. If one has insight one can perceive its excellence. He who has ever seen the beauty of the self, in his eye, the attraction of a damsel dwindles into insignificance. The essential nature of the Self is understood by the Supreme Being alone.

اس روح تے هي جگت کو رونق \* بہرام سوارو چيون کي خورنق  
اس پنڌ پتن کو روح راجا \* پت اسکون نظر نہ دوسرا جا  
يو چيو ترانچہ اُئينہ ۛ \* سب اسمين جو تجھ معائنہ ۛ  
ديکھا ۛ جمال چيو کا جن \* پھيکا ۛ کمال چيو کا تن  
جس بهيد کهنين سوارو ۛ والا \* جاني وه هي ايك حق تعاليٰ

Imām Ghazzālī thinks that the human soul is created in the image of God and is regarded as a cosmic power on which depends the order and preservation of the universe.

According to the Qur'ān (XVII, 87), the spirit (al-rūh)

\* Selected poems from the *Dīvān* Shamsi Tabriz, pp. 47-48. Whinfield Magnavi, p. 159.

belongs to the amr of God, and is, therefore, endowed with excellence and beauty and is capable of endless progress.

### THE SECRET OF THE HEART.

Man's heart, which is the God's highest abode, is the favourite <sup>resort</sup> of the Prophet. The beloved (God) ever dwells in our heart. Why then does it yearn for Him?

Man's higher self is beatitude and it is also a manifestation of supernal glory. Man's heart is the happy abode of God, and it is the light of the Prophet's glory. The human soul is endowed with knowledge and is not subject to decay and death and therefore it ever lives. In whatever condition a man may be, he should not be untrue to his own self.

او دل کہ جو عرش ہے خدا کا \* منظور نظر ہے مصطفیٰ کا  
 مادام او دشت دل میں بستا \* یہہ کیا جو دل اوس لئے ترستا  
 یو جیو جمیل تن ہے نائب \* یو من اہے مظہر العجائب  
 من کیا تو مکمل ہے خوش خدا کا \* من نور ہے پاک مصطفیٰ کا  
 جگ جام منے یو من ہے جیومد \* من عین حقیقت محمد  
 دانا ہے یو دل سو روح بینا \* اس نفس کے تین لکھا ہے جینا

The Sūfī who would know God must first be made pure in heart.

Shaikh Ibrāhīm Gazūr-i-Ilāhī says, "When God wanted to observe Himself, He wanted mirrors bright on one side, and

obscure on the other. Men's bodies contain 'hearts' which are bright on one side and obscure on the other. He manifests Himself on the bright<sup>side.</sup> The more the heart (Qalb) becomes bright, the plainer it reflects God."<sup>3</sup>

### THE SECRET OF LOVERS' ECSTASY

#### AND MANŠŪR ANA 'L-HAQQ.

The personality, consisting of body mind and the senses, is always considered by every school of mysticism to be a hindrance in the way of union with God, as man is spirit in essence and shares the Divine nature. So it is necessary that one who aspires to tread the Path should gradually transcend his lower self before he can be vouchsafed the Divine vision. The higher ego of man is one with the Supreme. Those who realize their spiritual nature and grow to their full spiritual stature instinctively cry out that they and He are one. This is what Bahri calls the secret of ecstasy which made Manšūr shout: "ana 'l-Haqq".

The truth about God can be declared by none but God - He alone has the right to say "I!"<sup>4</sup> and many men who may venture

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<sup>3</sup> The Secret of Ana 'l-Haqq, p. 59.

<sup>4</sup> Kitāb al-Ismā, p. 32.

to give his testimony can only do so in virtue of having been purified and unified by God, made one with God, so that he actually represents in his own person the God whose truth he proclaims. In the first decade of the fourth century after Muḥammad there came forward such a witness in the person of Ḥusain ibn Mansūr al Ḥallāj, a native of Baiḡā in Fārs. Ḥallāj uttered the words Ana 'l Ḥaqq, "I am God", and was executed at Baghdād in 309 A.H.\*

اس وقت میں بے خودی سو ہے گا \* یو خود نہیں نور ہے خدا کا  
گرم جھکوتو پوچھتا ہے کچھ بند \* تولے یہہ خودی خدا کی سو گند  
جس خاص خودی سوں آشنا ہے \* تس پاس خودی نہیں خدا ہے

#### MEN OF ILLUMINATION AND THEIR SPIRITUAL INSIGHT.

Bahrī says that their marks are unique and numerous; their ways and habits are quite different from those of conventional people. They live in Him as the causal body is impenetrated in the finer and the finer in the physical. They are the devoted friends of God, the beloved of the Prophet, and universally loved by all. They are stable-minded, alike in hardship and comfort. They never demand anything from anybody;

\*The Idea of Personality in Sūfism, p. 25.

nor do they expect people to pay any respect to them. They are free from suspicion. Their attention is always turned towards their Beloved (God). Verily the saints and sages never die. The lamp of their existence is never extinguished by wind. They see only one Life vibrant in every atom, beyond Him they recognise none.

The man\* who has passed away from his individual self and under the control of God is called by Muslims Vali, a word which is usually translated in English by "saint". Not all Sūfīs are saints: the Valīs form a comparatively small class of men and women who have attained to the highest mystical experience. Their relation to God is such that in them the Divine personality reflects itself, and through them is revealed to others. Jalāluddīn Rūmī says,

"The mosque that is built in the heart of the saints  
Is the place of worship for all, for God dwells there."\*\*

پورا جو ہوا ہے گیان جن کا + ٹٹ کر جو گیا مان جن کا  
ہیں اُن کے علامتیں بھی نیاری + اس راہ سوں رسم سوں کناری  
سپنا چھپے جاگرت کے تن میں + ہو رو بچھ لیے جاگرت یہے من میں  
کارن ہے کوشم سوں مل تھول + استہول میں جیونکہ پیٹ میں سول  
نا ان منے تاو ہے نہ تار ا + اک جانتے نام اور کڑاڑ ا

\*Whinfield Magnavi, p.100.

\*\*The Idea of Personality in Sūfism, pp. 56-57.

کس پاس نہ دان مانگتے ہیں + مالن سوں نہ مان مانگتے ہیں  
 نالاکھے نہ چھوڑ دیوے + مکھڑکا یار طرن موڑے  
 حنا نہیں سچھے اوہیاں کو لگتا نہیں باد اس دیا کوں  
 کرا پئے حق کی ذات میں نحو + نابول بیچار بات میں نحو

### ON MUSIC AND ITS OVERPOWERING DEFECT.

He who has made music his friend, he is verily a saint. Music not only causes fire to burn, but it also tears tigers into pieces. Maladies are driven out of the body by the wholesome effect of music. Music awakens Divine love in man's mind. Everyone is influenced by it, more especially those who are already smitten by love.

It creates an absence of passion. Its price is renunciation. It melts stone, and turns black charcoal into sparks. Music is the food of the soul and also of the Beloved.

The world is entertained by music. It adds to the beauty of the world. It is the favourite pastime of kings. It keeps the soul ever fresh and it helps to unravel mysteries and remove obstacles. He who is uninfluenced by music had better be consigned to fire. He is no man at all, he is merely flesh and bone. He may be taken for steel and stone. Music enhances the pain caused by Divine love. It is this that augments man's yearning for God.

جن راگ کو دوست کرلیا ہے \* توں بوج او بیشک اولیا ہے  
 یو راگ نہ آگ ہے جلائی \* یو راگ نے باگ پہاڑ کھائی  
 یو راگ سوں روگ تن تی بھاگے \* اس راگ سوں بھوگ من میں جاگے  
 ہر تن کو لگی یو راگ آلا \* یو جیو جلیلا پکی دل دو بالا  
 بیراگ لاؤتا ہے یو راگ \* اس راگ کون مول کیا تو بیراگ  
 یو راگ خوراک جیو کا ہے \* یو راگ خوراک پیو کا ہے  
 اس راگ سوں رنگ ہے جہاں کو \* اس راگ سوں سنگ ہے شہاں کو  
 اس راگ سوں رشد روح کو ہے \* یو راگ سبب فتوح کو ہے  
 جس جیو کے تیں نہ راگ لاگے \* نس جیو کو بھلا جو آگ لاگے  
 مانس نہیں مانس ہاڑ ہے او \* پولان پتھر پہاڑ ہے او  
 اس راگ سوں جوش درد کو ہے \* ہور اونچہ خروش مرد کو ہے

Shaikh Ibrahim Gazūr-i-Ilāhī is of opinion that ecstasy is a rhythmical movement, which comes into play on hearing music. The Prophet prohibited this in normal states. He said "O Mu'aviyah, one is not the searcher after God, who does not get into ecstasy on hearing the mention of the Beloved."

Junaid Baghdādī said that one's getting into ecstasy in samā'a reminds one of the address of God to the souls on the day of Miṣaq (covenant). Ecstasy is like the demand of the fish for water or the onrush of the moth towards the lighted lamp. Sometimes people die in the ecstasy caused by music, and hence it is prohibited (haram) by the Sharī'at-i-Islām.\*

\* The Secret of Ana'ī Haqq, pp. 169-172.



Of all the four schools of mysticism the Cishtiya sect alone has allowed the use of music as a means of communion with God. Bahri was a follower of the Cishtiya school and so he had sung so much in the praise of music and its overpowering effect.

It is necessary to add that when Sūfīs of the Cishtiya sect gather together in a Majlis (meeting-place) they sing only spiritual and religious poems that have an elevating and inspiring effect. No amatory or mundane poems are allowed to be sung on such occasions.

#### ON LOVE.

Most of the Eastern mystics have recognised three paths to union with God, (1) Devotion or love, (2) Action, (3) Wisdom. But the Muslim mystics have, as a rule, applauded the path of love as a sure and safe guide to union with God. Therefore, Love is considered a sine qua non of spiritual progress. Unless and until an aspirant on the path of spiritual life learns to practise love in his daily life and gradually transfers his affection and attachment from the earthly things which he holds dear to the higher life, he has no chance of attaining his goal of spiritual perfection.

Bahri was an enlightened Sūfī and was naturally fired with Divine love and speaks of its worth and value as enthusiastically as other mystics have done.

Love has existed for all time and it precedes all other methods of approach to the higher region. Love, in the long run, teaches divine knowledge. One word of love has manifested itself all over the world.

All the lovers have spent their lives in learning the art of love and have borne testimony to the fact that love is the foundation of all higher progress; it serves as steps to the ladder of Divine knowledge. Even the unreal kind of love seen everywhere in the world may be taken to be comparatively valuable and true, and the rest of human activities regarded as mere play and pastime. In love alone God has preserved all the tunes of music and is capable of manifesting hundreds of unique and extraordinary things. The true lover although he dwells in the dust burns with the fire of love as a flame. Bahrī says that he has trodden the path of love for a long time and has spent his days restlessly, and that his body has been boiled over fire just as lentils are cooked in a cauldron. The fire of love has done more to burn his heart than any enemy. He adds that he has personal knowledge of this love and therefore he talks of it.

یو عشق قدیم ہے اول + اس درت سوں یک پوسب مگھول  
 عفاں کی تئیں پو عشق استاد + یوں ہے جو لھوے کے مکھ کو پولاد  
 اس فن میں کے دراز جیساں + آجئیٹ آپرے سب جیساں  
 بو پے کہ یو عشق سب کوں بنیاد + عفاں کے نرد کوں ہے نرادر

عالم میں جو عشق ہے جباری + سوں سا بچ ورنہ سب ہے بازی  
 اس یک میں رکھیا ہے رب گلزار + اس یک میں نے دو ہزار اعجاز  
 عاشق ہے اگرچہ بیچ مائی + جلتا رہے آگ میں جیوں لو لٹی  
 مرث کیتک اس گلی میں ہے تھا + اس تاب میں تلکھلی میں میں تھا  
 جیوں دگ میں والوں گل دیہ + پیری نہ کیا کیا سوچہ نیم  
 اس عشق کو خوب جانتا ہوں + تو سامنے تجھ بکھانتا ہوں  
 ہے کھیل پر مارے عیاں پر + ناامدے بول ہو رہیاں پر

It is a fact that in the experience of union with God there is no room for a mediator: here absolute unity with the Divine is realised. Amongst the ancient Sūfīs we find a feeling that God must be the sole object of adoration, that any regard for other objects is an offence against Him. The woman-saint, Rābiā of Basra, was asked:- "Dost thou love God Almighty?" "Yes." "And dost thou hate the Devil?" "Nay," she replied, "my love of God leaves me no leisure to hate the Devil." Again she said, "I saw the Prophet in a dream. He said, 'O Rābi'ā, dost thou love me?' I said, 'O Apostle of God, who does not love thee? - but love of God hath so absorbed me that neither love nor hate of any other thing remains in my heart.'"

\* Tadhkiratu 'l Awliyā, 1. 67, 5.

In order to love and know God the ṣūfī must lose himself in the love and knowledge of God. Similarly, the unifier of God cannot fully realise that God is one except by losing himself in the Oneness of God.\*

The Qurān \*\* speaks of God as loving men and of men as loving God.

Mīr<sup>6</sup>ṣāfī Karkhī declares that love is a gift of God and cannot be learned from men.\*\*\*

#### GHAZALIYAT.

Altogether there <sup>are</sup> 111 ghazals in Bahrī's Dīvān. The theme on which he has written is, as is usual, in this type of poetry, love both human and divine. Some of the couplets of the ghazals deal with purely mystical topics, such as God, His Love, Union, renunciation of earthly desires, submission to the Divine will, etc. There are other couplets which seem to have a double meaning, i.e., they have both temporal and spiritual significance. There is nothing unusual about Bahrī so far as the subject-matter of these particular poems is concerned, as practically all the mystic-poets of the Persian language, on the model of whom Urdū poetry has been

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\* The Idea of Personality in Islām, p. 13.

\*\* LXXXV, 14.

\*\*\* Ta<sup>2</sup>ḥkīratu 'l Awliya, p.9.

evolved, have composed amatory poems bearing that kind of double meaning.

The fifth ghazal which is the only one of its kind in the whole collection, is غیر منقوہ, i.e., it does not contain any letter of the Persian alphabet which has a dot. Out of the 32 Persian letters of the alphabet 15 are undotted. It was no easy task to confine oneself only to these unpointed letters numbering 15 and compose all the couplets of a ghazal, as Bahri had done, when the art of Urdu poetry was in its infancy. His success clearly shows the poet's unusual command over the language and its vocabulary. This ghazal is quoted in toto.

غزل نمبر ۵ - محمد گر مدد ہوگا ہمارا \* سکل دیکھہ در دہوگا ہمارا  
اگر صکرا ہومل دام ہو در د \* او سارا دام دن ہوگا ہمارا  
اگر عالم سکل آکا عذو ہو \* / شوالہ الصمد ہوگا ہمارا  
کرم اسکادس آکا کم ہو ہر گاہ \* اگر کولا اسد ہوگا ہمارا  
موجود کا معما کھول مکھون \* او احمد گراحد ہوگا ہمارا

In one ghazal he hints that he is intending to leave his home, but feeling homesick he changes his mind. In fact he claims to love his home as much as Nala loved Damayanti.

بکری کو دیکھن پوں ہے کہ جیو دل کو دمن ہے  
بس دل کون ہے لازم جو دمن چھوڑ نہ جانا

He would rather give up the joys of his stay in Iram (Paradise) than take leave of his hearth and home.

گر کوئی بخشنا ہے بلا کر ارمِ انعام  
بلبل ہے اچھے من میں جو بن چہرہ نہ جانا

He is so deeply devoted to his spiritual teacher, Muḥammad Bāqir, that he mentions his name with the same rapturous zeal which a young man displays at the mention of his sweetheart. In one place he says:-

نہ بکری چہرہ شہ<sup>۱</sup> کے قدم کو  
مے جب لگ چک میں سورج کا اُجالا

It seems that the thought of his teacher has completely obsessed him. In another ghazal he owns his sinfulness and recounts his evil doings. In his utter despair he invokes the blessing of his teacher, without whose merciful intercession and timely help he feels he will be undone. But this confession of remorse and consciousness of his frailties should not be taken literally. Almost every pious soul, whenever he has to write anything, out of humility owns imaginary faults and transgressions lest he should be guilty of spiritual pride, which is considered to be the most reproachable of follies.

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<sup>۱</sup> شہ literally means king, but here it refers to his spiritual teacher.

As is usual with Persian and Urdu poets, our author uses his poetic name Bahri in the last couplet of every ghazal, but, in pursuance of the Dakhani convention, like most of the poets of that country, he has frequently used his personal name, Mahmūd, as in:-

موجود کا نغمہ محمول محمود + او احمد گرا احمد ہوگا ہمارا

He uses "Bahri" oftener than Mahmūd" the former being his لقب which he had assumed as a nisbat to his father Bahruddīn.\* In some ghazals he uses his takhallus in the vocative, Bahriyā ( بحریا ), a form which, although it is not unusual with Persian poets, as in S'adī,

سعدیا حب وطن گرچہ حدیث است صمیم  
نتوان مرد بہ سختی کہ من اینجاں ام

is not favoured among Urdu poets, for instance he says:-

اس فنا میں جی بقا کا بہید ہے سو بحریا  
جیوتی مرے سوچیا اُس مرجیا کو پوچھنا

As a rule Bahri dwells on mystic themes, as he is a

\* He himself tells us in the last couplet of one of his ghazals that that was his laqab, i.e., the appellation by which he was commonly known

mystic poet par excellence, but in his ghazals often one comes across mundane topics and human love as well, though he claims that human love is only a ladder through which he has climbed to the height of Divine Love. It was love alone that has enabled him to develop one-pointedness and helped him to rise above the diverse and multifarious forms of this bewildering phantom called the world. Says he:-

منجھ اس ملتِ مجازی میں جو عشق اُستادِ نا ہوتا  
 تو حریے دل سوں کثرت کا سبق بربادِ نا ہوتا  
 جیو کو مائی میں سٹ اس من کو نیچا یا سو تو بچھ  
 آدموت پرورش پانے کوں من عدن ہوا  
 تن کو کھو اس من میں من ہونا یکا یک مفت نہیں  
 جیو اپنے جیو کوں مائی ملایا من ہوا

#### MARSIYAS.

There are only four Marsiyas in Bahri's Divān. None of them deals with the tragedy of Karbala in detail, or contains more than a passing reference to the martyrdom of the Imām Hussain Ibn-'Alī. One Marsiya is wholly devoted to describing the value of the festival of Muharram. In the beginning Marsiyas were written in quatrains or four hemistichs called Qasidat ( قصیدہ ); later on they were developed into



the form of a Musaddas, a poem the stanzas of which contain six lines each. Bahri, unlike the early poets who introduced 'elegy' into Urdu poetry, has written his Marsiyas in the form of ghazals, or the modern salām.

The opening and closing lines of one of the Marsiyas are as follows:-

یو مکرم کچھ آج کام کیا \* سزاو کیا جگہ شک حرام کیا  
شہ سوں پایا شفاعت اے بکری \* جب توں یو مرثیا تمام کیا

A few more lines of another Marsiya will be found interesting:-

جب شاہ کے و جود مبارک پہ غم ہوا  
تب سب جہاں تے حرف خوشی کا عدم ہوا  
پیغمبروں میں چونکہ محمد سوں ختم ہے  
یوں غازیوں میں شہکی عزا سوں ختم ہوا  
جیکوی دلمیں شاہ اکئی غم کا نہال لایا  
او دل یقیں کہ حشر کوں باغ ارم ہوا  
بکری مدام شاہ کی ماتم میں یوں گلے  
جیوں چاند آسمان پہ گل گل کے کم ہوا

The opening lines of one other Marsiya are:-

دل جو معمور نہیں شاہ اکئی غم سوں سو خراب  
بول اس دل جوہی اس آگ میں جم جیونکہ کباب

QASĪDAS.

There are only two Qasīdas in Bahrī's Kulliyāt and both of them are written in praise of Shaikh Muhammad Bāqir. The last line of the first Qasīda is the most significant:-

سچ کہنا سچ میں رہنا \* سچ سہنا سچ میں نہنا

There are three Triplets ( مصرع or ثلاث ) in his collection. One of them is quoted below to give an idea of what these are like in form:-

مرشد میرا مجھکو حق کے مارگ لایا  
حق کے نظرسوں شاہ اپنا منکھی حق سمجھایا  
دو تن تھا سو دور کر حق میں ہو سمایا

THE BANGĀB NĀMA.

No other poet seems to have used the term Bangāb to mean spiritual intoxication. The usual term among Sūfī poets is شراب "wine". The explanation of Bahrī's choice of "Bangāb" may be the spiritual use made of this drink by the Shaiva devotees of the Lingāyat community, who still abound in the Bījāpūr district and its neighbourhood, with whom Bahrī lived and whose religious terminology he has frequently used in his poems. It is said that Shīva used to drink bhāng; that is why his devotees use this beverage as a religious duty

and also consider it a source of spiritual inspiration.

In the twelve "cups" or stanzas of this poem the words bang and bangāb are frequently used. The word bang is Persianised from Sanskrit bhānga. It is an intoxicating herb (cannabis sativa), and is made into a beverage by being crushed and mixed with water and other ingredients.

Esoterically bang stands for eternal Divine wisdom and the love of the Absolute Reality which is the uncaused cause, the first Principle of everything inner and outer. The only way of attaining knowledge of this Reality is whole-hearted devotion, complete self-surrender to Its will and the absorption in It. Now this absorption is brought about only by means of self-effacement, which in its turn is caused by the intoxication of Love (Divine).

If these distinctions are borne in mind, the meaning and purport of this interesting poem will be fully and clearly understood. The Bangāb Nāma consists of twelve stanzas each of which is termed a Jām (a cup), based on the analogy of Bangāb.

The opening lines of the Bangāb Nāma are:-

لاں رنگید جو آئیں رنگ کوں + دیکھنے لوریا تو کیا بنگ کوں  
 بنگ سوں بنگاب فشان کیا + کال مگر ماچ کوں یانی کیا  
 بنگ کوں بنگاب میں کامیا تمام + گیان کوں گردا بس کڈالیا تمام

JĀM I.

What is known as Bang is علم قدیم (ancient knowledge, wisdom), and Love (Divine) is resident in it, like its effect (اثر). In the اثر (effect) resides گوهر هستی (the pearl of life). It is like jot (light) of the essence of Love. From this "Bang" comes آدم صغی (Adam) on whom bang has had its full effect. Bang is a trust (امانت) and not an expression (الظهار), and it is visible in the Bangāb.

JĀM II

Bang is the king and this royalty is given to it by God Himself (metaphorically). It contains the very essence of the moral teaching, so that Bangāb is the guide and teacher of all.

JĀM III

Bangāb is inexhaustible and ~~is~~ abundant, but it is not ~~in~~ the lot of every one to obtain it. Make your obeisance to the fountain-head of Bangāb, for, if you could possess even a small portion of it, you may rest assured there would be nothing hard or difficult which you could not surmount. By virtue of this Divine gift, you may take it, so that if you live, you have nothing but nectar in your hands, and if you die, even this death is as good as life eternal. It is not

right to conceal its all-absorbing effect. It has been in existence from time immemorial.

#### JĀM IV.

Bang is endowed with seven qualities, five of which are the five senses, which enable us to do everything and acquire knowledge of the external world. All the outer phenomena owe their existence to it. It is futile to argue about this knowledge. Do not entertain any doubt about its existence or utility. Proclaim it to be above and beyond everything external.

#### JĀM V.

Bang stands for the Primeval Reality. There was a time when Bang was free from Bangāb and was abundantly self-satisfied and pleased with its own Self. This was when there was no Tablet and no Pen, nor even a sky, when there was no sign of manifestation. God alone was all in all.

Bang, the unmanifest Reality, gradually gave rise to the outer phenomena from which everything pertaining to higher and lower beings came into existence (in the form of Bang, Love and ecstasy, without which no one can rise to the height of his maker.)

JĀM VI.

Taking the instance of Bangāb which is externally green and internally red, the poet draws a parallel from hinā (henna) the green leaves of which give to the sweetheart's hands a red colour. In other words he means to convey the idea that outer appearances are deceptive: what seems to be real is unreal and vice versa.

JĀM VII.

The real Bangāb is Light ( الله نور السموات والارض ) and fills up the cup of 'Irfān (the Divine gnosis). The whole universe is the manifestation of this Bangāb. From the one colour of it proceed millions of colours. The same Bangāb is all-pervading. Both the beholder and the beheld owe their allegiance to It. The seeker and the sought are Its standard-bearers. In Its absence the human spirit is restless, perplexed and bewildered. No realization is possible without it.

JĀM VIII

Subordinate all your griefs and joys, longings and hankerings, thirst and hunger, to the one ruling desire for Bangāb. In other words everything earthly is to be subservient to the higher life, without which nothing vital is possible of attainment.

JĀM IX.

Human love is a means to the perfection of Divine Love, for in the sphere of Bang only two things are really worth striving for; the sweetheart and the Bangāb. One who does not possess a beloved and the Bangāb lives always in agony. Therefore it is necessary to be a lover.

JĀM X.

Bangāb is useless without music, for it is music which lends it colour. Some people hold that music is forbidden by religious law, but those who assert this are not aware of the true fact that music brings them nearer to the Reality. A diseased mind cannot enjoy music. Only one who is touched with love can appreciate it.

JĀM XI.

All power, all might, we owe to Bangāb alone. Those who have resorted to Bangāb have surrendered everything for its sake. All their knowledge is drawn from it. A distinction between false and true can be made only by virtue of it.

JĀM XII.

Shāikh Muhammad Bāqir, that great traveller on the road

to Essence, is a mighty being in the ocean of Bangāb. He is the most lovely cup-bearer in the drinking assembly of Bangāb and the most skilful gardenor in the garden of Bang. Whoever receives a cup of Bangāb from him, waxes red like the tulip. He has divulged all the secrets of the Bangāb. He has preached the gospel of Bangāb. It is he who has expressed Bang in terms of Bangāb. It is he who has unearthed the great treasure-trove. The poet concludes the Bangāb Nāma with these lines:-

چھوڑیو سب طرز توں تسلیم ہو  
 پگ تلے تسلیم کے جیوں میں ہو  
 جیو کو بنگاب پلا کشاد رکھے  
 دل سوں ہو درویش دل آزاد رکھے  
 عمر سب اس کیف کے پینے میں کھو  
 ہاں نہ عبث کو دری سینے میں کھو  
 اب توں تنک آپے کرتار سوں  
 سونپ آپس آپنی کرتار سوں  
 ہوش کے بنگاب سوں مدہوش آچے  
 ختم کر اس بات پہ خاموش آچے



Chapter V

Text of the sixty  
Ghazals



## Chapter V

غزلیات قاضی محمود بحری

The text of the ghazaliyāt of  
Qāzī Mahmūd Bahrī,  
a mystic poet of the 12<sup>th</sup> Century A.H.

(الف) غزل بڑا

(۱) اے جو تجھے بے جلوہ گریو جیو ہو ریو تن ہوا

تن ہوا جنوں جیو کوں یوں جیو تجھے دین ہوا

(۲) جیو کو مائی میں سٹ اس من کوں نیچایا سو تو بچہ

آدمورت پرورش پانے کوں تن معدن ہوا

(۳) تن کوں کھو اس من میں من ہونا یکا یک مفت میں

جیو اپنے جیو کوں مائی ملایا مسج ہوا

(۴) من نہ تھا لگ جیو کے جینے کوں امن تھا تمام

جیو کے اٹھیا کوں اے من میت من امن ہوا

(۵) یعنی اپنے پیروں دیکھا آپنے پیتم کے تیں

یو اے دو بھاہیا ہو راو اے دوس ہوا

(۶) توں تیرا شاہ سو ادا باقی ہے سو کیوت سنات

کہ سنا کہ سنبتل کہ گھو رگہ گلشن ہوا

(۷) اب جگچھ ہے سو نہ مائی ہے نہ من ہے نایران

تھا امانت نگ سوا اپنے توت پر اتیں ہوا

(۸) گرچہ رویت کے بدل روتے ہیں ہر گھر کے لوگ

پیو کا دیدار بچکوں پیر کا دشن ہوا

(۹) آج کل می معرفت پینی کوں اے بھری تھی

یوچ من ساقی ہوا بھیا ہو ریوچ تن تن ہوا



## غزل غز ۲

- (۱) جے مکم یہ آفتاب اُجالا سواوتیرا  
مستک پنم کے چاند سوں لالا سواوتیرا
- (۲) جے تل خطا کے مشک ات دکھتا ہے رشک  
لب شہد سے ادک ہے رسالا سواوتیرا
- (۳) اس موکہ کوں نہ موک نہ اس خط کوں خط کھوں  
جس چاند کوں ہمیشہ ہے نالہ سواوتیرا
- (۴) اک زلف ہو ہزار گنڈالاں سو ہے تجھے  
یک جک ہو راسمن اک ہے چالا سواوتیرا
- (۵) جس جگ اُجال من جو کہیں سو تر ہے رخ  
جس لٹ کے ناؤں ناگ بتالا سواوتیرا
- (۶) جس قد کے پاس یو اچھے بے قدر بیشکر  
جیوں بیشکر سورتشالا سواوتیرا
- (۷) تھری پتر تو ہے بہ منیے سوں کالبا س  
جس تن پہ درد دکھ ہے دوشالا سواوتیرا

(۱) اب دل پہ یہی ہے جو دکھن چھوڑ نہ جانا  
جو تے یو دکھن کھن کے رتن چھوڑ نہ جانا

(۲) یو گن ہرے دلبر یو نظر باز یو مجلس  
یو بھول یو بلبل یو چمن چھوڑ نہ جانا

(۳) پیچے دست جو ہے جوت ہو دیدے کوں دکھن کی  
سو یو کہیں ہر دم جو تہن چھوڑ نہ جانا

(۴) گر کوئی بخشتا ہے بلا کر آرامِ انعام  
بلبل کے اچھی سن میں جو تہن چھوڑ نہ جانا

(۵) سٹ کھن نہ کہ جیوں لال ہریک ملک پہ بھگنا  
جیوں سو گن یعنی وطن چھوڑ نہ جانا

(۶) تقدیر کہاں کھینچ لجا کے سو نہ جانو  
پن جیو ملکوت جوتن چھوڑ نہ جانا

(۷) بھری کو دکھن یوں ہے کہ جیوں تل کوں دمن ہے  
پس تل کوں ہے لازم جو دمن چھوڑ نہ جانا

غزل نمبر ۱

- (۱) دھن وند گر گرے تو کہو کس سوں بولنا  
نیں دوستی دھریے تو کہو کس سوں بولنا
- (۲) پیتا ہے بل شراب رقیباں سوں رات دن  
گر محتجب دہریے تو کہو کس سوں بولنا
- (۳) یک دو گھڑی جو کوں کیا کچھ عجب نہیں  
کوپ (۱) سب عمریوں سری تو کہو کس سوں بولنا
- (۴) ہے شکر سو ہزار جو چکسوں چلےا ہے نیر  
لہو کی لگے جھڑی تو کہو کس سوں بولنا
- (۵) اس عشق کے دھال میں بھری آتے دو کہہ  
انصاف سوں بری تو کہو کس سوں بولنا

غزل نمبر ۲

- (۱) محمد زید ہوگا ہمارا + شغل دیکھ درد آو ہوگا ہمارا
- (۲) اگر صحرار ہو بل دامن ہو رد + اوسارا دامن درد ہوگا ہمارا
- (۳) اگر عالم شغل آکا عذو ہو + اواند الصدا ہوگا ہمارا
- (۴) کرم اس کا وس آکا کم ہو ہر گاہ + اگر کو لا آتد ہوگا ہمارا X
- (۵) موصد کا معاکھول محمود
- اواحد گراحد ہوگا ہمارا

## غزل نمبر ۶

(۱) جب دُکھ تیرا اے من مہن مجھ جیو پر کاری ہوا  
تب مرگ مجھ ہلکا دسا ہو ر جیو نا بھاری ہوا

(۲) تے پیو نالے کر نیچے مطلب ہے اس بھنڈار میں  
دیگانہ دیگانے کیوں کہوں بالہم تو بھنڈاری ہوا

(۳) ماں ایے زلیخا شکر کرا و زلف کا فوری تیرا  
اس عشق کی سنگوں سیہ جیوں مشک تاتاری ہوا

(۴) بکری اشارت نہیں روا رکھتا جو تھا اس عشق میں  
اس شاعر وں کا طرزِ پے اب اُن پے تکراری ہوا

## نثر

(۱) تجھ مکہ کے مقابل تو نہ ہرگز چمن آکا  
تجھ نہیں برا بر نہ ختن کا بہرن آکا  
(۲) دھن مشک پے زلفاں کی بھٹا میں نہ دکھن پے  
کیا یک یو دکھن بلکہ خفا ہو ر ختن آکا

(۳) نیں مال مویشی منجے محتاج ہوں مطلق  
گر گھر کوں میرے او جو دھن آکا تو دھن آکا

(۴) بکری توں بہشتی ہو نہ رہ باج طہور  
گلزار میں شیر پے اگر او گلبدن آکا

(۱) کیوں لئے مجھ بالکا دھن او بڑھایا بالکا  
میں ہوں عاشق عاشقی کوں کیا بڑھا کیا بالکا

(۲) بوجھتا جگ منجلوں تو عاشق ہو کیتے دن ہو یہ  
جب اگر بوجھے تو کون کا یاد دن ہو سال کا

(۳) جیویے گھر دکھے تو لب شریوں بولتے  
نٹ کر کیوں دیوں میں بومال ہے بقال کا

(۴) دیکھ کر راتاں کوں شجہ بتری گلی میں چھپ ہے  
کھوٹ کر دے سن ہے کیس کٹن کو تو ال کا

(۵) غم سوں بتر ہے اے پری روتا ہے بحری یوں مدام  
گر حے گا تو نہ پڑے کام کچھ غسال کا



(۱) منجہ اس مکتب حجازی میں جو عشق اُستادنا ہوتا  
تو تیرے دل ہوں کثرت کا سبق بربادنا ہوتا

(۲) چنچل چلک جھوڑ میں تیرے مدراس پاس مکتب میں  
زائجد کی پٹی پڑتا جو اس میں صادنا ہوتا

(۳) منجہ اوپر تو تھی کچھ منت قضا کے بیدار <sup>ان</sup> کی  
عمارت عمر کا میرا جو بے بنیادنا ہوتا

(۴) مہن کے من کی سختی کا جو صفوں بولنے منت  
تو مشکل منجہ پرے ہوتا اگر پولا دنا ہوتا

(۵) جبکہ اس ٹھارے پر سوٹھیا سوسب بہتر گیا بحر کی  
اگر فریاد توں کرتا تو تیرا داونا ہوتا

ن سو سیا

(۱) بیٹا ہے لب پہ تجھ یو طلب جیونکہ تل میرا  
بیٹا ہے نین میں تیرے پتلی ہو دل میرا

(۲) گورے تیرے جو رنگ بہ عاشق ہوں کیا عجب  
رو پے کے مول گر جو بکاویہ کتھل میرا

(۳) اصلاً اس آب و گل کوں نکالے ہیں منچہ سوں حیف  
پھر منچہ ہوا حجاب یہی آب و گل میرا

(۴) تجھ دل میں جسے سوئے سوئے دل کوں آگہی  
سو کیا کہ دل سوں ہے تیرے دل متصل میرا

(۵) میرے چہ بول سر پہ میرے لیا ہے ہنس بلا  
جانو سینے اُپر تیرے پڑیا یوسل میرا

(۶) بکری یو خوش تما شین چین بولنا گیا  
یو بڈ پٹانے طبع کیا کتھل میرا

(۱) کیا ہے زلفِ اوزیبا نگارا  
میرے سینے کو، سانپا کا پٹارا

(۲) کمر کا تار، ہو ریک زلف کا تار  
یے دونوں دل میں بنتا ہوں دو تار

(۳) سنیو لیے لٹ کے دکھلا کر ڈرامت  
کہ یو سیویاں من چارا ہمارا

(۴) پیرا دل دوڑتا، جدول قلم ہو  
شیر کیے قد کن جو ہے سیدھا ستارا

(۵) سٹیا ہے زلف کے ظلمات میں مار  
سکند، عشق کا، کئے لاک دارا

(۱) یک نکتہ، نکتہ واں کو ہے کافی شناس کا  
ایسے قصہ خواں بنوں حکایت قیاس کا

(۲) اس بن میں عند لیب یہ مالی سبب ہے روس  
ان توڑتا ہے بھول او عاشق ہے باس کا

(۳) کاں بن کہاں ہے بھول کہاں باس کاں ہوا  
اس ڈھونڈوں لگیا یہ شاد فکر باس کا

(۴) تنور دیکھ ڈر تواری نان بے نمک  
کیا وقت ہو بے آگ کے اوپر کیا اس کا

(۵) سحری نہ بول حال تو کل خدا پر دھڑ  
سلطان کہنے سکت ہنس کہنے لوں دا اس کا

- (۱) نو لیتے دلبر بُرے، پیر دل دیاں کوں پوچھنا  
تلیخ ہے افیوں، دیے افیونیاں کو پوچھنا
- (۲) جیو گیا جن کوں، سو یو جب دھندلے کیا جانتے  
پوچھنا ان کوں، سو جاں شناسیاں کو
- (۳) نور کا ~~نور~~ وار گدینگے، سو سچ یو خاکیاں؟  
نور کا مذکور جا اٹلا کیاں کوں پوچھنا
- (۴) راز بیہوشی کے، بیہوشیاں کے خارج رکن کے  
بھید اس بنگاب کے بٹا بیاں کوں پوچھنا
- (۵) سائیں کا سکھ بن دیئے اس سائیں کے ممکن نہیں  
حالت اس فردوس کا فردوسیاں کو پوچھنا
- (۶) اس فنا میں جی بقا کا بھید ہے سو بکھریا  
جیوتے چرے سو جا اس حجاب کو پوچھنا

(۱) مدت ہے اس ٹھہر سیتے، نہیں مجھ درس ہوا  
یک پل نیچے فراق سوں یک لگ برس ہوا

(۲) ات پیار سوں اوناز بلای تھی، مجھ ملن  
کن کیا کیا رقیب، کہ او وصل پس ہوا

(۳) منجھ چھوڑ تل گھڑی جو نہ رہتے اُتھے، سو اس  
لوٹھی، بیقرار کوں کس کا قفس ہوا

(۴) کن ناگ ہو رھیا ہے ات کے گنج پر  
کن اس جالیت کے نگر کا، اس ہوا (خ)

(۵) اُس گلستانِ ناز پہ، مالی ہوا ہے کن  
اس بھول دال سات، کنی ہم نفس ہوا

(۶) برکس کیوں ہوا ہے، زمانے بھر میں  
حیراں ہے کوئی، دکھ میں کیسی دست رس ہوا (خ)

(۷) گھری گزرا تال توں، اُس دھج دھیاں لے تے  
جس دیکھنا، جو بولہوساں کوں، ہوس ہوا

- (۱) جنوں چہرے دیکھہ بلبل خوش ہوا  
بولتے ہر بھول پر مضمون نوا  
قطعہ بند
- (۲) یوں ہوئیں لے دل پہ ویراں باغ کے  
بئیس باڑی پر کرے کا کاگوا
- (۳) اوہے قانع بھول کے یک باس پر  
یوں سمجھا انگ بھر لایا چوا
- (۴) چال ایکس کی نہ یک کوں آئیگی  
اس سخن برہنس نے ہنس بولیا گوا
- (۵) ہاں اری تقلید سوں ہو رد و ہاپک  
نیں مسلمان میں تقلیدی روا
- (۶) آہ اُس بھوکے یہ سوا فوسجھے  
نان کاچی ہی تلک بھوٹے نوا
- (۷) ملکاچہ ہر حال میں بھری اری  
نرم سوں جنوں موم سختی سوں لہوا

(۱) گئیوں منجکوں سٹ او شاہ والا  
کہ جانو بھول ہن کوں ہر گالا

(۲) چمن مانند میں کیوں سک نہ جانا  
جو ہو یہ باغ سٹ مالی نہرالا

(۳) جنگ تیرا قدم تب تک ہے گوئی  
دڑنیں پاس نایک کا ہے پالا

(۴) نہ بستی میں ملے دانانہ پانی  
نہ جنگل میں ملے آلا نہ پالا

(۵) لگایا باو بھکنے آدمی کوں  
دیا گھوڑے کوں جنگل کا حوالا

(۶) جو تھے کپڑے سو سارے پھاٹ کر کے  
ہوا ہے منجکوں غم ہو رُد گھہ درشالا

(۷) نہ بھری چھوڑیئے شہ کے قدم کوں  
ہے جب تک جب میں سورج کا اُجالا



(۱) جنوں جیسے رکھیا ہے تئوں را کھیا ہے اس پر خم سوکيا  
 یک کون شہ کیتا، یکن کون مات، ایے ماتم سوکيا

(۲) انب اچھو یا آگ کے پھل پرورش یک آب کے  
 بولتے بعضے ادھک ہو رکم ادک ہو رکم، سوکيا

(۳) جس کہیں ملحق عیلم ان علم کون لینے بکھیر  
 کھیل مانڈیا بھرتے ست پوچھ پوچھ سوکيا

(۴) دیکھنا تھا جگ کون گریکجام وحدت کا جمال  
 جام میں جگ سکی خریا یا جو کہتے خم سوکيا

(۵) بول دم اس بول پر قائم ہو رہا، سو قدم  
 نہیں تو تم بولو قدم کس بولتے، ہو دم سوکيا

(۶) پرہ کا دکھ دکھ تو ہے پن سکھ ہے سارا ایے سجان  
 یوں جو یو بھوڑا اچھی پس اسکے تیں رہم سوکيا

(۷) را کھہ کھری دل اپنا خوش یہی ہے بندگی  
 تو ایے کرتا ہے ہر یک بات پر برہم سوکيا

(۱) دھن دل سوں منجے توں کارنا، نا  
لایا آپے جھار اُکھارنا، نا

(۲) لرونا توہیں تمہیں آکھیا  
لیا زلف کوں موٹیہ پاؤنا، نا

(۳) باتاں پہ دینگی ایے دلا آرام  
پر دے کوں پیرت کے بکھارنا، نا

(۴) جرتن کے من ہے من ہمارا  
بھتری پہ ستم بکھارنا، نا

(۵) پتری خوشی، منجھ سوں توڑیا جوڑ  
تھری سوں توڑوں بگاڑنا، نا



- (۱) بار اگ اُس پھلڈال کیے مکہ پیروں آنچل ڈھل گیا  
مکہ دیکھنے کا بل ہوا اُس بل پہ میں بٹیل گیا
- (۲) مارا نہ تھا بل عشق کی بازی میں عجب مارا پڑی  
اب کھیل کھیلوں گا کیتک شک دل پہ تھا سوئل گیا
- (۳) کیوں جائیگا نچہ جیوئے یو جاچ جیتے ہی تک  
یو عشق ایسا کچہ نہ ہو کہ جو آج آیا، کل گیا
- (۴) رنداں کھف میں نہیں آوا رونا ریا کا اس زوش  
جو جل ابل بھار آ پنا، ہم نہیں سوں کا جل گیا
- (۵) نچہ دل جلیاں کی جیج گرتوئے کئے تو سن سب خوش ہو  
میں جیو میں اپنے رقیب اس بات اوپر جل گیا
- (۶) بتر میں برہ کی آبرو بھری اُسے کچہ ہوئیگی  
بھارے میں اپنے دھن کے جن ہوئے کچہ نہ ہوئے گل گیا

(۱) نئی بھار نئی بلبلان نئی پہلا ال  
یوکار بارنوا کیا ہوا جو چھوڑ چلیا

(۲) نہ کوئی کچھ کچھ آگے نہ کوئی کچھ پیچھے  
تو سب طرف سوں جو یکبارنگہ دروڑ چلیا

(۳) نہ شب بیک ہوں جو شرموں کنول من ہوں  
تو آفتاب کے نگہ پر سبب جو اُڑ چلیا

(۴) نہ بات نہ دن نہ حد کس نے ایسے لال  
توں جیو کے اُپر آئی کی کھیل ہوڑ چلیا

(۵) مگر تو آج بُرا جا رہا ہے تھری کا  
جو یوں جھٹک ایسے جھد نہ کر لو جوڑ چلیا

(۱) یک سوکھا دو پٹری میرے درپے  
یک تو پوتا پ دوسرا جاڑا

(۲) یک پودھوتا ہے تاو دد زخ کا  
دوسرا ز مہر میر کا تاڑا

(۳) پوتو پیسا ہے فغلوں جنوں دا رو  
اوتو آوٹا نیا ہے جنوں کاڑا

(۴) کوی دارو نہ اٹکے پیچ میں آے  
کوی شتر نہ ہو سکے آڑا

(۵) جینو نا ہو گیا سوکیوں بو بو  
میں تو پتلا ہوں بہوت اوگاڑا

(۶) بلبلا تاہوں رات دن میں یوں  
جو ہوا ہے بہ تنک سنب باڑا

(۷) لوگ گھر کے نہ دیکھ سکے یو حال  
جھوڑ گھر جا بے پجھواڑا

(۸) پوں لگیا ہے در دہری کوں  
جنونکہ کانڈے کے تیں پھکاواڑا

(۱) یک تو نہیں کیا کام جو سب ہے یارب  
سب کیا تو او ذریعے ہیں توں رب ہے یارب

(۲) میں آدھوں آدم سوں لگانا سو سبب  
لاگیا جو میرا تجھ سوں نسب ہے یارب

(۳) دکھیا کوں کسی زلف کی شب کیا کہ دُراوے  
نخشب کے اگر لفظ میں شب ہے یارب

(۴) کیا غم یو عجم سب مل اگر منجوں پھرے تو  
منجہ سراو جو سلطانِ عرب ہے یارب

(۵) وہ جان اچھولیا ہے منجوں ملا عشق ہے میرا  
عاشق میں جو عشوق کی چھپ ہے یارب

(۶) "دریا تو کہاں گا لوئی دیکھیا نہیں پہر کیا  
نمود کوں بھڑکی جو لقب ہے یارب

۲۳۷ (ت)

(۱) کیا کروں، کس سوں جا کہوں یو بات  
میں سیرے بات سوں گیا ہیہات

ع (۲) کوی دشمن کیا نہیں واللہ  
میں ہوں منج حق میں جی کیا ہوں گھات

(۳) آئینے رات کوں گئے سب دیس  
میں سیرے دیس کوں گیا ہوں رات

(۴) یعنی ناچکہ نماز نا روزہ  
نہ تصور نہ توبہ تسبیحات

(۵) کھا دنا پیونا، تو نا شروع  
بول ہنرا ہورے ہیں حضات

(۶) میں گنہ گار ہوں بڑا ایسے دوست  
دوستی مصطفیٰ کے بخش بجات

(۷) میں تو سنسار کے سمد میں ڈوبا  
تو نہ دیوے تو کون دیوے بات

(۸) شیخ عالم محمد باقر  
جسکوں درگاہ میں دوست کے درجات

(۹) اُن اگر یکہ نظر کرم کی لیا  
تو ہوا شاہ نہیں تو بیشک مات

(۱۰) ہوت بولیا ہوں چل پس حد سے  
نالوں اسکے عبث رکھیا ہوں نکات

(۱۱) یک بجن ہو رہا پیرا ہے  
حرف یک اس میں ہے لگ حرکات

(۱۲) لول بانگا ہے رجبہ بھری کا  
بنیٰ محمد سیدھا ایسے بجن تجہ سات



(۱) چاند کوں دیکھے پہ جھلکاراں تیرے آتے ہیں یاد  
دیکھ کر تارے پرستاراں تیرے آتے ہیں یاد

(۲) گھر بیچے سد کھوڑ ہو دیتا ہے ایسے دھن جس گھری  
سانے مند ہر کے گلزاراں تیرے آتے ہیں یاد

(۳) شک ہے اس نوکماں کوں نہیں پھٹتا ہوں شکر کیا کہوں  
جب جوں بیچ شکر ہے لگتا راں تیرے آتے ہیں یاد

(۴) بولتا ہوں جب میں مل بیٹھتے تھری سوں تمام  
بات کے طرزاں او تکراراں تیرے آتے ہیں یاد

(۱)

(۱) دلبروں کا آپس کوں داس نہ کر  
داس ہونا تو دل اُ داس نہ کر

(۲) گھر لٹ کوں لٹ پٹ ہو رُخ پہ رُج ~~نہ~~ نہ کر  
سوت کانتے کوں بھر کپاس نہ کر

(۳) بوالہوس بلبلاں نمں ہر بتن  
دیکھ آپس دُکھ کی اتھاس نہ کر

(۴) یعنی یک ٹھار یک یقیں سوں اچہ  
باج یک دوسرا قیاس نہ کر

(۵) گر جو دل جل دُنواں اُتاس میں نہیں  
تو کیو دی عبت لباشم نہ کر

(۶) توڑ آپس کا حجاب ایسے بھری  
ملک میں تمُن کے اس ہواس نہ کر

- (۱) نہ ہلنے لٹ کوں دیے تل ہے گلے پر  
کہ چل دیوے مکھی چوری ایلے پر
- (۲) سو او تل دیکھ افیونی ہوا ہوں  
طلب ہوتا ہوں شکر کے ڈیلے پر
- (۳) نہ منکیر ہو کہ یو تیرا ج ہے تیر  
سہج رہیا ہوں میں پر ہوڑ بھلی پر
- (۴) مگر جل کے آگ اس مکھ آگن میں  
کہ کالا ہوئے سچ ہر شے اگلے پر
- (۵) نہ ہو مارخیر سے دُکھ بولنے پیر کوں  
نکور کھ بات توں جلتے تلے پر
- (۶) سمجھ عاشق توں وحدت عشق پر لے  
یو کثرت اسکی ات گت و لو لے پیر
- (۷) موحد سو اچھے یعنی سپا ہی  
رہے جنوں چاند وحدت کے کھلے پیر
- (۸) تیرا ساراہ میں ایس بھری روانیں  
تفریک رکھ ہر شے اور کھلے پیر

بجہ ۲۷

(۱)

(۱) جب تک کامل ہوا، یعنی کرم منجہ پیر کا  
سچی کی لا کر سڑ ہی یک پل میں میں لیتا پکڑ

(۲)

(۲) دیکھتا ہوں تو سے تار اباد شاہاں کا اُسے  
بعوت عاجز کے کیا رتس یاد شہ کے یک پہ پیر

(۳)

(۳) گر پھر آج بوجھے تو بچوں شہ میرا کہہ نہیں جدا  
کیا ہوا بیٹھا ہے جانبی سب سے ابرال چڑ

(۴)

(۴) میں توں آیاں تلک کہوں کے قلندر بوقت  
کہہ سینی کہہ ناسینی لگ اُن کے کے اُن کے اُدھر

(۵)

(۵) نہیں <sup>ملیاء</sup> ر شہ میرا بس تجھوں مشتاقی یہی  
بید اس بوئی سوں خارج نہیں تو کس سوں مت جھک

(۶)

(۶) جھریا کر دل کوں کھٹ چپ ہر کہ ہر دو را نگو  
گر لچک بستی تو ہو ہے اس سوں آکل سب اُجڑ

(۲)

(۱) چپ جو پکدن لب سوں لب دیا تو رسوا جی ہوا  
سچ ہے بیچاری اُپر بزمانم پیاوی مئی ہزار

(۲) عاشقاں کوں مارست بِل پال اپنے پیا رنے  
نیں شبیاں کرتا ہے ہرز گو سفنداں پے ہزار

(۳) اشتیاق زلف کے دھردوڑتا آ یا ہوں میں  
جنوں مسافر چین کا کرتا ہے منزل طے ہزار

(۴) عاشقی کی لاف بھری ست کریں البتہ توں  
کے ہزاراں آئے ہے تہہ سا رکے ہو رکے ہزار

نمبر ۲۹

(۱) آئے جب شام راؤ کام اُپر  
آپریا کام صبح و شام اُپر

(۲) اُس بچہ میں شمس دین ریر آیا  
اول تو اظہر ہے خاص و عام اُپر

(۳) شام ہو شمس ایک ٹھہار طے  
ہے صامت مگر قیام اُپر

(۴) سچ کے تو روشن نہ بات نہیں  
بات ساری ہے اس غلام اُپر

(۵) بول اس حلقاں کو آئے بھری  
کم کر و لعلت رس تمام اُپر

## غزل نمبر ۳۱ (۱)

(۱) مجھے تو عشق سنا نہیں سنا ہے سوز ہنوز  
سبب ہو کیا جو سورج جا رہا ہے آواز ہنوز

(۲) علف کے بھانت مجھے چر گیا تیرا برہما  
ادھارتا ہے سبب پاؤں جنونہ بوز ہنوز

حبیب (۳) رقیب کے یہ کہوں گا حبیب کوں احوال  
اونہوں خرد دیکھو گشتا ہے جنوں کہ گوز ہنوز

(۴) کدی کھے تھی کہ بحری تیری مری باقی  
ہنوز کیا ہے سو ہے یاد او ہنوز ہنوز

## غزل نمبر ۳۲

(۱) پاؤں بہشت کیا ایسا را بگلتا میں ہنوز  
وار کر پانی پیا پانی ہو چلتا میں ہنوز

(۲) میں تو رو دراکنا تین اُن جزیرے کے بس  
کہوڑا گرتا آگ شتی ہو چیتا میں ہنوز

(۳) حمد لہ تل تیرا سنجہ دل میں جا کیتا لگر  
انگ میں دو تین گے او کنکرا ہو کیتا میں ہنوز

(۴) جیو جم جلتا ہے بحری کا سو دھن کیا بوجھا  
لے دیا جیو جیو جیو بوجھ جلتا میں ہنوز

222.

نہ ۳۲ (۱)

(۱) نفس آگے ہوا ہے دل کوں ٹھیل  
کنبی اس گانوں کا ہوا ہے پٹیل

(۲) نانوں اس کا تو گانوں ہے اُس کا  
سب رعیت ملی ہیں اُسکی میل

Untranslated  
(۳) X پھل جو اس جھاڑ کیے اتھے یکبار  
جائیے ہیں تمام اسکی پٹیل

(۳) (۴) یک بائی کا چپانہ اُس کے گھر  
اُسکی کوٹھی میں بیل یک سو میل

(۴) (۵) نفس کے تیں زبوں کرے یعنی  
دل کے تیں دیے پٹیل کے جوکیل

(۵) (۶) بات سو جانے نہ دیے باڑی  
لیے کھلاڑی یہاں سبھ کر کھیل

(۶) (۷) بھری اس دل کوں یے بلا کہ ہے دوست  
نفس دشمن ہے گھر سوں بھار دھکیل

[n.s  
مضبذب]

(۱) دیکھ تیرے او رُخ ریلی لال  
بھول مرنے پس بھول کھل خوش حال

(۲) دیکھ تجھ بن میں بلبل شاری  
دو دلی دنگ ہو رنڈ بڈب حال

(۳) لٹ تیری کجلی تو کعب ہے گمنور  
چک تیری ات اچک تو چھب تیتال

(۴) گر سنبولی اچھو اور سنبول  
ہے تیری زلف کے یہ دو دلال

(۵) روم تے شام پر نظر ہے اسیے  
چپ نہ پلڑیا ہے تل او تیرا گال

(۸) جنوں پتے کوں خیال شرزے کا + یوں ہے شرزے کوں تجمہ کر کی خیال  
(۶) خط سوں تیرے مدد لیا شاید

جو دھنواں آگ بر کیا ہے چال

(۱۰) سر و تجمہ قد سوں سرفراز ہوا + نہ کہ یک سرد ہر نہال ~~نہال~~ نہال

(۷) دیکھ تجمہ چال کی کیتک چالی

جنوں کو اہنس پس کی بسیرا چال

(۹) لال کیا بوچھتا ہے حال میرا

حال تجمہ پانوں سوں ہے سب پامال

(۱۱) بھریا صبر بہتر اس جاگا

دنگوں رکھ دھیرا زباں ہے اُتال



(۱) تجھ زلف کی طرف سوں کیا دام کوں سلام  
نسبت سوں نین کے پیرے بادام کو سلام

(۲) ہر سرو قد نین کوں پیرے دیکھ ہر نو آئیے  
جنوں خم مرا حیاں جو کرے جام کوں سلام

(۳) تجھ داویئے کو دیکھ کراہے منہری ہری  
ہندو کئے جنوں اپنے ہری رام کوں سلام

(۴) اُس س ماں آساں دیا جن جو نیں کیا  
ہر رنج کو سراپا ہر بندہ کوں سلام  
آرام

(۵) کھری نہ دل پہ دھرتوں علیکی کے اشتیاق  
کر خالصانہ خاص کوں ہو عام کوں سلام

(۲) بول پیر کر ڈوپے تیرے ہرگز تو ہم کرنے کے نہیں  
جنوں مکھی ہر یک تشکر یوں ہر شکر لب کون سلام

(۳) او میٹھیاں باتاں ہو راس رہ کے کہنے کون دعا  
اوسل شہد ہو راس شہد کے خطب کون سلام

(۴) گل تو کرتے تھے سو دیکھیا ہوں نہ جانو کیا سبب  
زاہداں کے مذہب اُچھے ستاں کے مشرب کون سلام

(۵) جن تجھے ہو ر تلک بلی، خری کی دیکھیا تن کیا  
دراس کون بلی کے ہو ر جنوں کے مکتب کون سلام

مطلع (۱) چال گر آ پتے چنچل اُس چال ہو ر چھب کو سلام  
پٹ پٹاے لب کون ہو ر اس لب کے مطلب کون سلام

بجہ ۳۶ (ن)

(۱) سچے نین کے نازاں نظر ازاں کو آتے ہیں  
کہ اُن کے نین اس نیناں سوں جم تعلیم پاتے ہیں

(۲) نہ جانو ناز کا تعلیم کاں پاتا ہے اولالیں  
و لیکن دل بری کا علم عشاقاں بکھاتے ہیں

(۳) ایک ہو چک کوں کیٹھی کر میں ایسا کام کیوں کاڑوں  
کہ یوجب راست ہو آئے تو آوات پیچ کھاتے ہیں

(۴) نہ لاتے مشک کا تل اس سویرنگی کے ہنٹ پیر دلبر  
مگر کچھ پیچ شکر میں دہتو بے کے ملائے ہیں

(۵) سلامت کرنے ہا ریاں کوں سلا حق رکھے دایم  
کہ جاں مذکور کچھ اُس کا ہے واں نچکوں دکھاتے ہیں

(۶) نہ بازار ی ہو بکٹ بھری شجایت عشق بازی کا  
محمد شینج باقر جہ گھرا پے بلائے ہیں

(۱) نہ چھوڑ شیخ کے کہنے اُپر شراب کے تیں  
قلندری کے نکو توڑ سٹ طناب کے تیں

(۲) ہو ردا سکی گلی اچہ جکوسی دکھاویگا  
جدا جو جیو کے جوہر سوں کاڑ آپ کے تیں

(۳) مہن کے مکہ کوں نکو آفتاب کر بولو  
تو از نا تو روانیں ہے آفتاب کے تیں

(۴) سجن کھڑے ہیں پڑیگا اتال کیا بھری  
رکھ اُسکے خطا پر نظر چھوڑ اس کتاب کے تیں

۱۰۰/۱۰۰

- (۱) ہم جو جس بولنے کوں شکستے ہیں  
سو قلندر تمام بکتے ہیں
- (۲) منع ست کر کہ آب آہستے  
بھوٹ پڑتے ہیں بھل جو پکتے ہیں
- (۳) کوئی پھرتے ہیں اصل بے اپنا  
کوئی ڈر چھانوں کوں دچکتے ہیں
- (۴) معرفت کے نگر کے صرافاں  
اسمیں گھوٹا کھرا پر کھتے ہیں
- (۵) جھوڑ صوت کوں جن کر یگا سپر  
سو ایسے ہم نظر میں رکھتے ہیں
- (۶) جے سنا ستر پانوں لک آدم  
خاک کھینچے سو خاک پھکتے ہیں
- (۷) اس سوں آگل نہ چل کہ بات نہیں  
ساک اس ٹھارا آٹکتے ہیں
- (۸) بات اس بات بول ایسے بھری  
جم الجھو جس کی جگہ سوں چکتے ہیں

(۱) ہنستے ہنسن اوپر او جو ہاتی پہ چڑھے ہیں  
نیں جانتے جیکوی چڑھے ہیں سو پڑھے ہیں

(۲) خواری ہے نہٹ عشق کے عالم میں عزیزی  
یوں بوج بڑای پہ جو جاتے ہیں سو بڑے ہیں

(۳) سنا کوں اس نگ کی نزاکت نہیں معلوم  
بچہ ہے تو نہجھے ہیں کہ حریے سر پہ کھڑے ہیں

(۴) او باٹ نہ چل جسمیں جو باتاں اچھی آڑیاں  
او کھرگ نہ یے مات جس آڑیے جو ٹڑیے ہیں

(۵) مہری کے چن سنے سوں نیلے ہوئے پہلے  
جو لوگ لھوئے آہنے سینے سوں جڑے ہیں

recessitated  
by rhyme

(۱) کیا بلاغز میں ہیں شیرے نین  
جور کچے ہیں نظر میں تیسے کو نہیں

(۲) آج اس عشق میں ہوا موجود  
اوجہ دیکھے تھے کربلا میں حسرتیں

(۳) یو جواہر کے سارے سینار  
اس میں یک توں ہے عین باقی غنیمت

(۴) کینق حق کا درحیا کا نور  
لکھ بہ شیرے توں آج ذی النورین

(۵) کیوں نہ ہو بے توں آج عالم گیر  
لب ہے لقمہاں تو نہیں ذوالقرنین

(۶) جارت ہو سین پودوں چھوڑ  
بھریا اختیار کر لکھ سیں

(۱) میں جو تب تھا سو ایسے عزیز اب نہیں  
 اور معلوم ہے میں اور مکتب نہیں

(۲) سب کوں رب ہے ہو رہا اسکے جوت سوں کا  
 پن توفیق کوں جنو کہ شب رب نہیں

(۳) ہے تو یوں ہے جو ہے تو ہم ہو رہا  
 نہیں تو یوں نہیں جو اوج کیا سب نہیں

(۴) یو حقیقت گھلانہ کس پہ تمام  
 معرفت کس اُپر حُش نہیں

(۵) جن جھٹک جسم بیو ہو بیٹھا  
 سچ ہے اس بے ادب کوں مذہب نہیں

(۶) منصب اس کوں سہیہ اریہ بھری  
 جسکے آغل کیوں منصب نہیں



(۱) اول کے لوگ چھپا بولتے تھے کانام میں  
سو بھید آج ہے بازار ہو ردکانام میں

(۲) اولال رنگ ایس رکھیا ہے ہر ہر بات  
لویوں نہ جاں جو او ہے اسپچہ پانام میں

(۳) ہزار رنگ و لکین او یک ہے درویشی  
جو فرق ہے تو ہی ہر یکسے باتام میں

(۴) رعیت ہی ریگے سوں کیوں سورا <sup>راحت</sup> ست کہو  
نہ پیار بادشاہام میں نہ خلق خانام میں

(۵) اتھا جو کل کے بڈیاں میں اُبھال ایے بھری  
سو یک رتی نہیں سچہ آج کے جوانام میں

(۱) جانوں میں اُس نگار پر قرباں  
اس سٹونے سٹنار پر قرباں

(۲) جن دھتوراد یہ دل چرایے میرا  
اس دغا باز ناز پر قرباں

(۳) جک منجے بولتا کہ توں لبانی  
کے ہوا اس گنوار پر قرباں

(۴) منجہ سے عاشق کوں بوالہوس کہتے  
عشق کے کار بار پر قرباں

(۵) دلبراں کی تو دوستی معلوم  
عاشقاں کے قرار پر قرباں

نہ ۲۲

(۱) یو جگہ سیر میں ہے یا ساکن  
میں سیرانا ہوں سب میرے پائین

(۲) میں نہ دیکھتا تو کیا ہوا حق کوں  
دل میرا دیکھتا ہے رُس ہو ر دں

(۳) دل سو کیا میں نہ بنجوں دل خارج  
بلکہ اسکوں وجود نہیں منجہ بہن

(۴) میں اٹھا ہوں یک بڑا ایسے دوست  
کھول سکے نہ منجہ بن اُن ہو ر اُن

(۵) میں بڑا اس جگت سوں ہو ر اوّل  
توں نہ سمجھے جو میں ہو ر اُن بکٹ میں

(۶) میں ہوں شاہ سگل شہادت پر  
کیا پہچانے منجے پو اُنس پو جن

(۷) تجری اوّل جو تھا سو آج پے ہے  
نہ او ظاہر ہو انہ تھا باطن

Jamp

(۱) میں <sup>نہ</sup> ~~اپنا~~ نیا آٹھا جو یو بُد بین  
ہو گیا عشق کوں میرے دشمن

(۲) اب میرے من میں ہے جو اس من کوں  
دیکھلانا <sup>یکاد</sup> من موہن

(۳) زہد زیا ہے پن یو عشق کچہ اور  
زہد پیتل ہے عشق جیوں کچن

(۴) عشق بن عشق کوں علاج نہں  
عشق کے دکھ کوں عشق ہے دس

(۵) عشق کا قول دے بسا ایے دوست  
دل کی دہلی کوں جیو جھنا گن

(۶) چپ نہ رہ یکم تو بول لیے تجری  
حسن بھریا کلام جیو تکہ حسن

(۱) منجے تیرے سبب چوہ پھیر دشمن  
ہزاروں کے جیو پر جنوں تیر دشمن

(۲) ویلے توں دشمنی میرے میت را کھ  
پرستاراں پہ نہیں ہے پیر دشمن

(۳) دھری تیرے قدم سوں دوستی اُن  
اچھی کرتن پہ جسکی سیر دشمن

(۴) کھیں ست منجہ برا کر غصہ سیتی  
مبادا یوسنے تھر پر دشمن

(۵) منجے اَنگور تو اَنجیر دینے  
یہ نجلوں جنوں گوا اَنجیر دشمن

(۶) نہ کز تحری شکایت درتاں کی  
رکھیا تجہ پہ یو تو قصیر دشمن

نظم

(۱) زلف کوں دیکھ دل دیا دھن کوں  
ناگ خاطر گنوا لیا من کوں

(۲) دوست گرجانتے ہیں خضر کے تن  
دوست گرجانتے ہیں درجن کوں

(۳) نور کوں بوجتے ہیں جنوں ظلمت  
نیب کر دیکھتے ہیں چند کوں

(۴) عمر اپنا گئیے کیتک نا چنر  
جنوں کہ صحت بچھاں درین کوں

(۵) یعنی اس آدمی کوں کیا جانے  
جواو بوجے ہیں گھور ہلشن کوں

(۶) بل ہی عارف کہ جن جو دیکھا ہے  
یک کلی میں تمام اس بن کوں

(۷) ایک تن بیچ پوسل سینار  
ایک سن میں ہزار سر پہن کوں

(۸) او عزیزاں جُدی ہیں اے بکری  
جواو جانے ہیں جوت اس تن کوں

بزم ۳۸ (۹)

(۱) اُس بچے سا جن کوں سچ ہونا چھیں سچ ہے تو آو  
سچ پیو، سچ کھا، سچہ بولو، سچہ ادڑو، سچ بچھاو

(۲) جمع کرتا جیو کوں سچہ یونکہ جنوں مائی کوں جل  
دل کوں کرتا ہے پر شاں جھوٹ یوں جنوں جل کو باو

(۳) دہرت یتے آکا سیں اُٹھنی ہے یک لہنت کی مار  
جھوٹ جب کہتا ہے نیجا کوئی کوڑھنلی کبھاو

(۴) شیر پر قائم یونہی اس سچ کے طفیل  
نیں تو جانا جھوٹ کا طوفان لگ دُب چنوندہ ناد

(۵) یاب میں کذاب کے لا اُٹھنی وارد ہوا  
یا نبی اللہ منجھے اس جھوٹ کے جھٹ سوں جھڑاؤ

(۶) جھوٹ ہے جانو جہنم، سانچ ہے گویا شرگ  
یو اگر ہونا تو یے یا اونکو کر سچیم تاؤ

(۷) کاشنا کس کا ملا بن چوک یا پینا شراب  
یا زنا کرنا، پوسب را نیاں ہے [تو] ان سب پیراؤ

(۸) گیان گھر سوں جھوٹ کے جا لیے کوں اے تجری جھڑو  
موی سو مکرئی تہوں گنتھیا رکھتا ہے کیوں آپس کے پاؤ

- (۱) چنچل کے سارے چھند نبجہ چھاتی لگے سروار ہو  
 ۴۹ یوگھاونا ہو پس بھلے نا سور ہو پس یار ہو
- (۲) نادن کوں دھجلا تن بجے نا نس کوں نیوں نیند رہے  
 کچھ کو دوا اس در دکا در داں کے سمجھنا ہمار ھو
- (۳) گو لک چھپانا جیوں کلی اب بھول تیوں کھتا ہوں کھول  
 واسن سوں یک پھلڈال کے رہنا اٹک ایے خار ہو
- (۴) توں اُن گنڈیے پھولاں منن یا توں تل اچھنا کب تلک  
 سر ہار کر یکبار یک طرح کے گل کا ہار ہو
- (۵) سند حقیقی عشق کا کامل حقیق کوں سرے  
 توں چپ مجازی عشق کے دربار کا پروار ہو
- (۶) مطلق کوں مطلق پاوئی یکاں ہے ہم ہو تم تمام  
 سر صوبگی تصور کوں سہتی ایے سردار ہو
- (۷) دلہن کوں اپنے دیکھنے باقریے دولا کے منن  
 پردا اٹھامت بحر یا اس مت یہ توں ستار ہو



نمبر ۵۰

(۱) دھن کیا ہوا جو مکھ پہ لے ناز کا پتو  
سینا رات سیرنگ سر انداز کا پتو

(۲) میں خوب جانتا ہوں کہن کے فریب کوں  
سیریا ہے ت میں سیرے اس راز کا پتو

(۳) یک تان میں کیا جو فلاطوں سے استاد  
کھینچا نہ کوئی اب تک اس سار کا پتو

(۴) انجام کے تو دور ہے کیوں پانگا اُسے  
بارے آیتس کے ت میں لیے آغاز کا پتو

(۵) اب تک تو کے تہم چڑیا میں ہے بھریا  
اس بے نیاز باز کے پرواز کا پتو

- (۱) آہ اولب شکر کھاں ہے کو  
سرو قد سیمبر کھاں ہے کو
- (۲) اے فوں گڑ اتال خرتا ہوں  
جہوئے کا ستر کھاں ہے کو
- (۳) ڈھونڈ ڈھنڈ پانوں گئے ہے کوچہ و شہر  
لال اچھتے سو گھر کہاں ہے کو
- (۴) برہ کی بر میں نیمبر بن چلنے  
طاقت آ ستر کھاں ہے کو
- (۵) روز بن آفتاب رات آ ہے  
رات ہے او قمر کھاں ہے کو
- (۶) روز خوشتر میں ہے رات منجے  
اوسبارک نسحر کہاں ہے کو
- (۷) مارنے آ دھی کوں بار نہیں  
باریے اول قبر کہاں ہے کو
- (۸) ہاں نہ مارو نیچے سمجھ کہ گفن  
مول لینے کوں زر کہاں ہے کو

۹ عیب رکھ مار لے ہیں، کھری کوں  
عیب نہیں سو ہنر کہاں ہے کو

نعرہ ۵۲ (۹)

(۱) اب تلک تو نہیں کئے یو پاؤں ہو دیو بات کچھ  
او نہ سیدھی وہ چلے یو نہیں کئے خیرات کچھ

(۲) نفس جنوں غرا ہے عبت دیے نکور رکھ سر پہ لات  
لات لائق نہیں ہے این کمھی <sup>ہو</sup> لات کچھ

(necessary  
for metre)

(۳) احرے سر پر خدا کا 'نہی' کوں دے پاؤں تل  
ہر گئے روشن ہے سچہ یو روز کچھ اور رات کچھ

(۴) کچھ لے لیجانا تو ہے پن ہم نکورے کیا لیجائیں  
آوٹے لیا تے تو لیجائے آئیں سنگات کچھ

(۵) صبر کوں دے گھر میں جا، سورات کو یا ہر نکال  
کر دکھاتا ہے سو کچھ، یو صبر کچھ، سورات کچھ

(۶) منجہ دوزنگی سوں رکھیا دوست کیونکر دوستی  
دہنہ کچھ، دل کچھ، نین کچھ، یرت کچھ، ہو ربات کچھ  
(۷) بھر پائیک بیچ ہے سونو اکھنڈ اللہ کا  
گرچہ صوت میں ہے بھل کچھ، بھول کچھ، ہو ربات کچھ

- (۱) آج کی دلیری بے کاری تھی  
جیو پیر بے دلاں کے بھاری تھی
- (۲) کل کے دن کی اوسب کلا کر لے  
رہل ہو سینے میں رات ساری تھی
- (۳) یہ جھب بھئی گویا رکت بھری شرور  
شاید اول پے کتوں ماری تھی
- (۴) کیوں لگائی لگن میریے دلکوں  
گر نہ اُس دل میں دوستداری تھی
- (۵) کھری اب دکھ یو د ب رہنا مشکل  
کیونکہ اول کی بات نیاری تھی

(۱) لٹ جکی جو سبیل کو دسی تاب سو یو ہے  
لب جکے جولاں کی لٹی آب سو یو ہے

(۲) ناکاٹتے کچھ غم نہ رکت دیکھتے افسوس  
چک جکی جو منجھ حق میں ہے قصاب سو یو ہے

(۳) محبوب کے مکرے پر حق رنہ بچھاؤ  
اٹلیا ہے الن پراد جو سیملاب سو یو ہے

(۴) مد پانگی پیالی سوں تجھی پر کھ لیا ہوں  
تجھ سور سجنے کوں صطراب سو یو ہے

(۵) مذہب کو گنوا مال کوں کھو سنکوں گلانا  
اس عشق کے کوچے میں کویک لاب سو یو ہے

(۶) شہر ت ہے تیری زلف کوں بھری کی زباں سوں  
ماوی ہے جن اس تار یہ مضراب سو یو ہے

بذ ۵۵

(۱) دکھہ دل کے دُراتا ہوں سُسن ایسے مُخلص جانی  
آرام کھانی ہے نہ یو رام کہانی

(۲) یو عشق جنایا ہے جوانی میں بُد بین  
بُد بین میں منجہ آویسے تو عجب کیا او جوانی

(۳) گر نیں میں موحّد متوکل تو تے کچھ نیں  
تو حیدر کے مہرے بہ توکل سوں ہے پانی

(۴) اُونار نویلی کہ جو تصویر آپس کی  
لکھنے میں مانی ہے چتا ری کوں نہ مانی

(۵) کھری یو غزل بول اُس آگل توں کہ جکی  
ہے کان میں "الآن گما کان" کی بانی

۵۶

(۱) تجھ دیکھ کیوں نہ منجھ سے نہرا دھارگر پڑیے  
آسی پہ قول دیکھ چلنہارگر پڑیے

(۲) یعنی تیری غمار بھریے نین دیکھ کر  
مستاں تو کیوں نہ ر پڑیے ہشیارگر پڑیے

(۳) میں اس پر سر نثار کیا جکی زلف کا  
یک تار دیکھ خلق کے دستارگر پڑیے

(۴) کچھ عیب میں چنیل میں لیے ایک ہے سو کیا  
اغیار تھے سو سر چڑیے ہو یا رگر پڑیے

(۵) روتا ہوں میں <sup>تیا</sup> <sup>۱۱۱</sup> جویر کے گھر کے آس پاس  
پانواں پھل سُرنگ کے اسوارگر پڑیے

(۶) ایسے بیدار عقل کے میں نا تو اں ہوا بھوت  
اتنا نہ بوج لاد کہ دیوارگر پڑیے

(۷) بھری کوں بوا ہوس کہیں عاشق دیکھ کر  
اُن گیا ہوا جو مست ہو ہر ٹھارگر پڑیے

(۱) سور تجہ مکہ مثال میں سچ ہے  
لال تجہ لب سے لال میں سچ ہے

(۲) سرو <sup>مہور</sup> قدر کوں دھن کے کیا نسبت  
راستی کوں زوال میں سچ ہے

(۳) دھن تیرے مڈھیتے نہیں کے من  
پر نکالی کمال میں سچ ہے

(۴) پین میں زلف باج یوں بے کار  
بنوں چھاری کوں جال میں سچ ہے

(۵) مال ہونا تو ملک اللہ کا  
یاں محبت ہے مال میں سچ ہے

(۶) اب خوشام توں بس کرایے بحری  
تجہ پیرا کا خیال میں سچ ہے



(۱) نہیں غلبتِ تجہ بن جو تیرا ہے اُسی سے  
جن ہوا تیرا بھتیرا ہے اُسی سے

(۲) سر سوں دھوپے جن جو تجہ ماوے میں مات  
مات گنن سر کوں سیرا ہے اُسی سے

(۳) تو بچہ اچھتے تاو دو تن کا کیتا  
دھوپ کا کیا ڈر جو ڈیرا ہے اُسی سے

(۴) رحمت اُس تل پر جو میرے دل طرف  
جنوں مکھی گھائل پہ بھیرا ہے اُسی سے

(۵) تیرا رنجہ لہو میں تیرے تو گمت  
جنونکہ پانی اور پٹیرا ہے اُسی سے

(۶) کرسرں بھری توں جسکے ہر ہر اُس  
عشق کا گھر اگھیرا ہے اُسی سے

بزم ۵۹

(۱) طوطیاں تقریر سن تیری تھکے  
رنجِ ناستہِ رشک کا شکرِ بھلے

(۲) بھول تجھ مکھ دیکھ ایسے بھول گئے  
دیکھ جو بن بھل ہوئے کچھ پکے

(۳) باس تیریے پیر کی دھن کیا یک دھن  
بلِ مہینے ہو چکے لگ تمکلی

(۴) زلف اندھیاری میں رخ جنوں بیجا  
یک سو کیا یک بل میں لک لک لک لکے

(۵) جب گزر ہوتا ہے بنجہ تیری گلی  
مارتے ہیں غم غلیطے دکھ دکھ

(۶) دیکھ پری ایسے دھن دیوانلی  
دیو دہشت کھایے ہو شیطان شے

(۷) اکا اکا اول دل دل داویشی مل پٹھ

(۸) بول برزخسری کے ست مانو ~~میں~~ بُرا  
نیں ہے باورِ جو کچھ با قول بکے

غزل نمبر ۶۰

(۱) میں جو رویا تو توں سہج کہ دھواں  
بے سبب آنکھ کو رولا تا ہے

(۲) ٹبہ مٹیہی کوں زلف کیے تیرے  
رنج تیرا کائے کو ڈراتا ہے

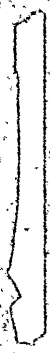
(۳) آگ کا ڈر اُسیسے ہے اول تے  
گھر جگہی گھاس کا بنداتا ہے

(۴) ساؤر بولتا ہے تجھ سینار  
ساو ہو کھد کیوں نظر چراتا ہے

(۵) دیکھنا عاشقاں کی خواری پر  
ایسے سجن نیں تھے سہاتا ہے

(۶) رنیں کوں کیا پوجتا ہے بھری کے  
دن جو جگامت میں جاتا ہے

240  
200







**PAX LABOR**



*W. H. L. L.*

CHAPTER VI.

THE TRANSLATION OF THE SIXTY GHAZALS.



## Ghagat No. 1.

(الف)

- (1) O thou, from whom were manifest this soul and this body:-  
the body was obsessed by the soul; and this soul became  
thy mirror (in which one could see thy form).
- (2) It was thou alone who having united the soul with the  
dust brought this mind down below. In order that the  
eternal form might be nourished the (human) mind became  
a mine.  
(Note. There is a pun upon the word "س" which has a  
double meaning: (1) mind (2) precious stone. The  
line contains the figure of speech called مراعات النظم )
- (3) To lose one's body and to put oneself in accord with  
this (higher) self is not entirely without gain. He  
who has united his soul with the dust (i.e. humbled  
his lower self) has become a jewel.
- (4) When the mind was not in ~~close~~ contact (co-operation)  
with the soul, for life all was (dark as a) cloud: to  
the eye of the soul the mind became a friend and  
collyrium of the mind.
- (5) That is, according to its capacity it witnessed its  
beloved. This (the soul) became a bridegroom to it,  
and that (God) became its bride.

(Note. This refers to the marriage of the soul with the "Oversoul" - an idea which is commonly accepted by Eastern mystics.)

- (6) Thy beloved (God) is ever existent with hundreds of forms. He becomes manifest sometimes as gold, sometimes as wealth, sometimes as sweepings, and sometimes as rose-gardens.
- (7) Whatever is left now is neither dust (body) nor mind nor breath. The precious stone (soul) was (given to us) as a security, and that too was created in its own time.
- (8) Although the inmates of every house are crying for a vision, I have had the beholding of my Beloved and an interview with my spiritual guide.
- (9) O, Bahri, for thee nowadays in order to drink the wine of Divine wisdom this mind has become a cup-bearer and this body a vessel.

No. 2.

- (1) That face which is shining (with the light of) Sun is thine. The halo from the full moon, thy <sup>fore</sup> head, is thine.
- (2) That mole which causes great envy to the musk of Khata; that lip which is more sweet than honey, is thine.



- (3) I would not call this face a face, nor this incipient beard a beard. That moon which has a perpetual halo, is thine.
- (4) One lock and thousands of gold thread are thine. One eye having myriads of movements is thine.
- (5) That world which may be said to be luminous with precious stones, that is thy face; that lock of hair whose name is the cobra, <sup>that</sup> is thine.
- (6) That stature near which this sugarcane is valueless, that prop like purified sugarcane, that is thine.
- (7) O, Bahri, thy garment is surely a borrowed robe of mourning. That body, which has the Dushāla <sup>(1)</sup> of pain and suffering on it, that is thine.

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(1) A woollen sheet with plain embroidery generally kept over the shoulder, and also worn in winter.

- (1) Now this alone is in my mind that I should not leave the Dakhan and go, since this Dakhan is to thee a gem from the mine; do not leave it and go.
- (2) These loved ones full of virtues, these ogles and this company, these flowers, these nightingales, these parterres - do not leave them and go.
- (3) These friends who are light to the eyes of Dakhan, they say every moment: do not leave us and go.
- (4) If any one calls the nightingale and grants (her) paradise as a gift, it is in the mind of the nightingale that (it) should not leave the forest and go.
- (5) They say truly, do not wander about like a ruby in every country. As the sun (leaves) the sky, do not leave your homeland and go.
- (6) Whither fate is drawing me, that I know not. But do not, like Kalkut leave this body and go.
- (7) Dakhan is to Bahar as Daman is to Nal. Therefore, it is the duty of Nal that he should not leave Daman and go.

No. 4.

- (1) If a rich man falls, tell me to whom one is to speak. If he does not keep up his friendship tell me to whom one is to speak.
- (2) He (my beloved) drinks wine in the company of (my) rivals night and day. If the religious censor catches hold of (him), tell me to whom I should speak.
- (3) If he shows anger (for) one or two hours it is not to be wondered at; if his whole life so passes tell me to whom one is to speak.
- (4) A hundred thousand thanks are offered if water runs from the eyes; if a shower of blood were to come (from my eyes), tell me to whom I should speak.
- (5) During this scarcity of love, O, Bahri, tell me to whom one is to speak about our sufferings, oh thou devoid of justice.

No. 5.

- (1) If Muhammad will help us; all our pain and suffering will be banished.
- (2) If in a desert you live with wild animals, all those wild beasts will be ours.

- (3) If the friends of the whole world were to become enemies; He, the eternal God, will be ours.
- (4) Let His beneficence appear, if friends become less every moment, if a lion is upon my breast.
- (5) O, Mahmūd unravel the riddle of the Muwahhid (the believer in the unity of God), if Ahmad the Prophet is our Ahad (God).

No. 6.

- (1) When the pang (of thy love), O ravisher of my heart, proved effectual (as a wound) upon my soul,  
Then death looked light (to me) and life became burdensome.
- (2) To take and drink wine is my object in this storehouse; why should I say whether he will give or not? My sweetheart has become the purveyor.
- (3) Verily, O Zulaikha, be thankful, thy camphor-like locks, (on account of) its association with this love, has become black like the musk of Tartary.
- (4) Bahrī, who in this love didst not allow any reference to thyself;

then having copied the method of the poets, now hast  
begun to wrangle with them.

No. 7.

- (1) In comparison with thy face, O friend, a parterre is  
nothing. The deer of Tartary could not equal thy eyes,  
O friend.
- (2) The lover would not take the Dakhn in exchange for  
the loved one's mask-like curly locks; not only this  
Dakhn, but (also) the country of Scythia and Tartary,  
O friend.
- (3) I am absolutely not in need of cattle and property.  
If the loved one is at my house, O friend, it is riches  
Indeed, O friend.
- (4) O Bahri, do not thou, being entitled to a place in  
paradise, live without the nectar, if that rose-bodded  
one dwells in thy garden, friend.

No. 8.

- (1) Why should I constantly think of the young girl; (what  
does it matter) whether she is old or young. I am a lover  
of love; whether old or young.

- (2) The world asks of me: how many days have passed since you became a lover. If the world should ask, then who remembers the day and the year.
- (3) When they have taken the soul, if one says "give it back", the sugar-lipped ones say (in reply) "Having destroyed it why should I give it? This is the property of a grain-merchant."
- (4) People kept silent having seen me in thy lane in the night. Most probably the Kotwal (the police officer) is hiding himself somewhere like me.
- (5) In grief for thee, O fairy, Bahri weeps so much constantly that if he dies, no need will arise for a washer (of his dead body).

## No. 9.

- (1) In this unreal school had not love been my teacher, then the lesson of diversity would not have vanished from my heart.
- (2) Having left the restless world I would have gone to thy teacher in the school and studied tablets of the

alphabet, if there were no <sup>(1)</sup>šād in them.

- (3) I should have then been obliged to the grave-diggers of death if the building of my age had not been without foundation.
- (4) If any one had asked of me to describe the hardness of the mind of (my) beloved, I would have been hard put to it if there had been no steel (to compare it with).
- (5) Whatever was in this place, O Bahrī, all went inside (disappeared). If thou hadst bewailed (thy lot), no one would have done justice to thee.

#### No. 10.

- (1) Like my mole is desire for thee seated on my lip.  
My heart is seated having become the pupil in thine eye.
- (2) As I am enamoured of thy fair complexion, it is not to be wondered at if my jackfruit is to be sold for silver.

(1) Note. šād is the first letter ≡ (Arabic) šāh, correct

- (3) In reality they are taking away this water and mud out of me, alas! This very water and mud have become for me my veil.
- (4) My heart knows who dwells in thy heart; it is just because my heart is close to thy heart.
- (5) My own words have brought calamity on my head. Know ye that my own slab of stone has fallen on my chest.
- (6) <sup>h</sup> O Bahrī, this (power of) uttering well chosen words has gone.

This old age has enfeebled my temperament.

(Note the use of Northern Urdu ne (نہ) in this line.)

No. 11.

- (1) That beautiful one's (sweetheart's) ringlets have made my heart a basket of serpents.
- (2) Having taken both the thread of (her) waist and a thread of her tresses I am weaving the two together in my heart.
- (3) Do not frighten me by showing me the serpent of thy curls, because like vermicelli it is my food.
- (4) My heart is running like a pen (that draws) an outline near thy stature which is a straight star (i.e. overhead).



- (5) The snake of thy lock is sticking to the dark regions; wherein are the Alexander of Love and several myriads like Darius.

No. 12.

- (1) One point of understanding is enough for a discerning mind. O story-teller, it is (like) the cotton seed in a story of imagination.
- (2) In this forest the gardener has cause for getting angry at the nightingale. He plucks the flower, but it (the nightingale) is a lover of fragrance.
- (3) Where is forest, where is flower, where is fragrance (and) where is air? This beast is over anxious for fragrance.
- (4) O saltless bread, be afraid when thou seest an oven. How long time would cotton last over the fire?
- (5) O <sup>h</sup>/Bahri, do not speak of thy condition, place thy trust in God. A servant has not the strength to say anything before a king.

No. 13.

- (1) People say revishers of heart are evil, but this is to be asked from those who have given their hearts. Opium is bitter but this (i.e. its taste) is to be inquired about from the opium-eaters.
- (2) What is the soul and what are men? What do those who are seeking the world know? (If you want) to ask these things ask those who are the discerners of the soul.
- (3) Is it true that these earthly beings will unravel the mystery of light? One should go and ask astronomers about the sun.
- (4) Who says that the secret of insensibility is out of (the ken of) insensible people. The (mystery) of this intoxicating beverage is to be asked from those who are addicted to it.
- (5) Without the Master's (i.e. God's) giving happiness it is not possible to this master (i.e. himself). An account of this paradise is to be asked from the dwellers in paradise.
- (6) O Bahrī, in the midst of this annihilation lies the secret of the eternity of the soul. They died living, so go and inquire from those who are both dead and living.

(Note. This refers to those who are dead to their lower self.)

No. 14.

- (1) It is long since I have seen this beloved. On account of separation one moment appears to me like a myriad years (lit. hundred thousand).
- (2) Out of much love that sweetheart was calling me to meet her. But what has the rival done that that union has been deferred.
- (3) One who would not live away from me for one moment, who has caged that restless parrot?
- (4) What serpent is sitting on the treasure entrusted, who has become the mirror of this city of beauty?
- (5) Who has become the gardener of that garden of elegance, who has become the close associate of this flower and branches.
- (6) On the contrary why art thou engrossed in worldly affairs? Who is bewildered? Who has obtained insight into suffering?
- (7) O <sup>h</sup>/Bahri give up at present the idea of that sweetheart, to see whom is the desire of those filled with vain wishes

No. 15.

- (1) { As a nightingale is pleased to see a parterre, (and) gives out a new description of every flower. (In
- (2) { the same manner) with a covetous disposition (lit. taking desire upon his heart) for a desolate garden; sitting in a field the crow continues croaking.
- (3) It is content with one fragrance of a flower, and it does not know that a rat has swelled its body (to pounce upon it).
- (4) The one will never learn the walk of another. The swan at this speech smiled and spoke to the crow.
- (5) Ah, beware and run away from imitation. Imitation is not permissible in Islam.
- (6) Alas! One feels a hundred regrets for that hungry (man). For while the bread was still uncooked the baking pan broke into pieces.
- (7) In every condition, <sup>10</sup> Bahrī, live in amity; be soft like wax, and hard like iron.

No. 16.

- (1) That exalted king (spiritual teacher) so closely attached me (to himself) just as the rain has been

attracted to a garden of flowers.

- (2) Like a parterre why did I not enjoy happiness, when there was a unique gardener attached to the garden?
- (3) Gogi exists so long as thy foot is there; otherwise it is a (mere) heap of earth belonging to the headman.
- (4) In the village one finds neither grain nor water; in the forest one finds no scattered leaves (ālā pālā).
- (5) They set the man to blow wind and entrusted the horse to a forest.
- (6) Having torn to pieces all the clothes I had, grief and suffering became my woollen sheet.
- (7) O<sup>h</sup> Bahrl, do not leave this king's feet, as long as there is the light of the sun in this world.

No. 17.

- (1) Thou (oh God) hast kept people as Thou wishest, why should one grieve over it. One is made a king and another is defeated, why should one lament?
- (2) Whether it is a good mango or (worthless as) the fruit of an {āk} tree; both of them are nourished by the same water. If some people talk more or less, what does it matter more or less?

- (3) Those who say the Absolute is all-knowing, they scatter their knowledge. It appears to be play. Do not ask me what this world is.
- (4) If the world was to witness the beauty of a single cup of unity. I got the news of the world in a cup. What is it that people call Jam? (meaning King Jahangir who had a cup in which he used to see all the happenings of the world).
- (5) Speech is vital. One should stick to what one says. That is steadfastness. Otherwise you may exclaim, "What is steadfastness and what is vitality?"
- (6) The pain of separation is pain indeed, but all is happiness O Wise (man).  
When this which is like a ball has become well, what need is there of any ointment.
- (7) O Bahā'ī, keep your heart cheerful. This indeed is worship. Why do you exasperate him in every matter?

No. 18.

- (1) O beloved, do not cast me out of thy heart. Thou

thyself hast brought along this bramble, do not root it out.

- (2) We and you have got to fight alone. Do not spread your ringlets over (your) face.
- (3) On account of the words of the world, O Comforter of (my) heart do not tear the lining of thy coat.
- (4) My heart is like a vessel. Do not inflict injury on a stone.
- (5) It is thy pleasure, either break or maintain union with me. Do not become angry with Bahri.

No. 19.

- (1) Once more the hem of the scarf of that flower-laden branch (the beloved) slipped off from her face. I had the strength to see (her) face, and by virtue of that vigour became a sacrifice.
- (2) I had never been defeated, but in the game of love I was defeated. Now I shall play diverse games, (and) the doubt in my heart is removed.
- (3) Why will it (love) leave my soul? This testing (of love) will last all my life. This love is nothing if it comes to-day and goes away to-morrow.

- (4) In the row of libertines it is not permissible to shed tears of hypocrisy in this manner. The water which has bubbled up and come out, has flowed from the eyes and has washed away the soot (from them).
- (5) When thou collected us whose hearts are burnt, all people hearing this were glad, but the rival felt piqued at this news.
- (6) In the bosom of separation, O Bahrī<sup>h</sup>, he will have some honour who scorched in his own furnace was burnt like (parched) chick-pea.

No. 20.

- (1) The new spring, new nightingales, and new branches laden with flowers; all these new affairs why art thou leaving and going away from them?
- (2) No one will say anything in your presence or behind your back, if once for all thou turnest thy face from every side and departest.
- (3) I am not a bat to be ashamed (in the presence of sun); I am beautiful like a lotus. Why art thou flying away from the sun-like face?
- (4) Neither the pathway is clear nor the day auspicious, why, O darling, art thou risking thy life in play and



going away.

- (5) (Surely) thou art wishing evil to Bahri since thou throwing him off in such a manner, having put the dagger on your waist, art going away.

No. 21.

- (1) Not merely one but two have pursued me: one is fever (and) another ague.
- (2) One possesses the intense heat of hell; another (has) the grove of intense cold.
- (3) This has pounded me like modicine. That has boiled me like a decoction.
- (4) No modicine can effect them. No magical formula can thwart them.
- (5) Tell me, how am I to live I am very thin, and that is thick.
- (6) I bitterly weep in such a manner day and night that every one in the (adjoining) enclosure is very much distressed.
- (7) The people of my house not (being able to) bear the sight of my condition have left the house and have gone to dwell in the back-yard.

- (8) Behrī is suffering with pain in such a way as if a beam is being burnt in a dwelling place.

No. 22.

(ب)

- (1) No one has done a single thing, all that is, O Lord is done by thee. They (the people) are mere atoms. Thou art lord, O God.
- (2) I am eternal. What is the reason of associating me with Adam, since I trace my descent from thee, O Lord?
- (3) Night is not a thing which can frighten one tortured by a ringlet, since in the word of "Nakhshab"<sup>(1)</sup> night occurs (i.e. the word "shab" = night, is part of the word Nakhshab)
- (4) I do not grieve, O Lord, if all the Persians in a body turn against me, when the King of Arabia is protecting me (lit. is at my head).
- (5) I have got my love (when) my life was taken over by

(1)

Nakhshab name of a city in Turkistan famous for the appearance of the moon which the imposter Muḥanna' caused to ascend from a pit in the neighbourhood (called cāh-i-Nakhshab) during the space of two months.

him, since the grace of the beloved is in the lover,  
O Lord.

- (6) Where has the river gone, have the people not seen  
this? for Mahmūd has the title of Bahrī, O Lord.

Note. This couplet contains figure of speech called  
Ishtiqaq.

No. 23.

( )

- (1) What shall I do? To whom shall I go and say this  
thing? I have gone out of my own hands (lost control  
over myself), alas!
- (2) God be witness, no enemy has done it to me, what des-  
truction there is I have caused to my own self.
- (3) You have gone in the night to every country. I have  
gone to my country in the night.
- (4) That is that I have done nothing, no prayer, no fasting,  
no meditation, no repentance, no use of rosaries.
- (5) I have been given to the eating and drinking of unlaw-  
ful things; tell me that the judges are displeased with me.
- (6) O friend, I am very sinful, yet salvation lies in the  
gift of the friendship of the Chosen Prophet.
- (7) I have sunk in the sea of (this) world. If thou dost

not extend thy hand of (help), who else will do it?

- (8) The Shaikh<sup>K</sup> (reputed saint) of the world Muhammad Baqir, who holds high rank in the threshold of the Friend (God).
- (9) If he casts a kind glance on me, then I shall become a king, otherwise (my) defeat is certain. (or without doubt I am checkmated).
- (10) Note. Allusion to the game of chess.
- (11) I have spoken much having gone beyond my limit. To this I have given in vain the name of aphorisms.
- (12) Of one utterance there are a thousand enemies. One letter has myriads of vowel points.
- (13) Although Bahri's speech is crooked, still he is straight with thee, O Beloved.

No. 24.

( > )

- (1) (When I) see the moon I remember thy brilliance. (When I) see the stars I recall thy worshippers.
- (2) (My) house appears to me fresh sandal-wood, O Beloved, the moment I remember thy gardens in front of the mansion.
- (3) People doubt my not eating sugar. What shall I say to them? It is when thy sweet words I remember.

- (4) When I tell all of them to sit down and meet Bahri, thy modes of speech and thy wrangling come to my memory.

No. 25.

(✓)

- (1) Do not make thyself the servant of heart-ravishers (sweethearts). If thou hast to become a servant do not sadden thy heart.
- (2) Do not be delighted with dishevelled ringlet on the face. Do not turn the spun thread into cotton.
- (3) { Like the covetous nightingales in every forest see  
 { thou give not expression to thy grief.  
 (4) { That is, be of one belief in one place, apart from  
 { him do not imagine anything else.
- (5) If there is no smoke of a burnt heart in thy sighs, do not make thy clothes blue in vain.
- (6) <sup>h</sup> O Bahri, tear off thy veil. Do not seek refuge in the country of the mind.

No. 26.

- (1) Do not let your ringlet wave, there is a mole on the neck; the fly goes away as soon as a fan is moved.
- (2) I have become an opium-eater<sup>(1)</sup> seeing that mole, I
- (1) An opium-pill is black like a mole. His love for the mole is compared to love for opium.

am in quest of a lump of sugar.

- (3) Do not deny that this is indeed thy arrow, though I have naturally taken it to be a shaft and a point.
- (4) But without water in the fire of thy face<sup>(1)</sup> it is burnt. Truly, everything becomes black when it is burnt.
- (5) Do not forbid me to speak of my pain. Do not keep your hand on a burning barrel.
- (6) Understand, O lover, the oneness of love, this state of excess (of love) is due to my extreme emotion. Note. The greatness of my love must not be attributed to my having several loved ones. I have only one.
- (7) The believers in the unity (of God or of love) are valued men that is soldiers. They appear like the moon when the unity becomes manifest.
- (8) O Bahri, discrimination is not allowed on this path; keep a single eye on evil and good.

---

(1)

The beloved's face is compared to fire.

No. 27.

(5)

- (1) When my help was perfect, that is the kindness of my guide, bringing the ladder of effort, I would have seized (the goal) in a moment.
- (2) When I look, then the King is punishing him. What does it matter to a very humble man if he should fall at the feet of that King.
- (3) If you come again and ask me, my king (teacher) is not separate from me; (lit) what has happened, he has ascended and gone and sat on my head. (Fig.) For he rules my thought at all times.
- (4) Then why hast thou come here in the robe of a wandering mendicant; part of which is stitched and part not-stitched, whereas the stitches of other parts have come out.
- (5) If my king (teacher) has not met me? This is thy desire. The Veda is not excluded from this book, do not wrangle with anybody.
- (6) O Bahrī, make thy noisy heart silent and do not let it run in every direction. If there is any town it is this; compared with it everything is desolate.



No. 28.

(✓)

- (1) When one day he silently brought (his) lips in contact with (her) lips he was disgraced (throughout) the world.

It is true that wine makes the poor man a thousand (times more) dishonoured

- (2) Do not kill (thy) lovers but nourish them with thy love. A shepherd never attacks the goats a thousand times!
- (3) Possessed by the desire for (thy) ringlets I have come running (to thee), like a traveller to China who passes through a thousand stages.

*yet*

- (4) ~~Albeit~~, O Bahārī, do not boast of thy love (affairs). Thousands and thousands (of lovers) like thee have come (and gone).

No. 29.

- (1) When the chief came to his work, it fell (to me) to do my work morning and evening.
- (2) In order to know (Him) the sun of religion came. (Although) He manifested ~~himself~~ <sup>his</sup> to the masses and classes (alike).



170 22  
(3) The evening and the sun met in one place. It is the resurrection but stationary.

- (4) Truly speaking, this does not concern the wet-nurse! The whole (brunt) has fallen on this slave.
- (5) Tell these memorisers of the Qur'an, O Bahri! Curse ye this kind of completion (of the Qur'an by heart)

No. 30.

( )

- (1) The love has not united with me but the pathos is still sticking to me. What is the reason that the sun disappears still every day?
- (2) Thy separation has eaten me up like fodder. It is still kicking me like a cream-coloured horse.
- (3) I shall relate these conditions of the rival to the friend. Look, the mump of an ass <sup>does</sup> ~~is~~ still roaming about like a doe.
- (4) Did you ever say to me, O Bahri, "Was anything left between you and me?" Whatever is left up to this time is (thy) memory that too for the time being only

No. 31.

- (1) I entreated the beloved falling at ~~my~~<sup>his</sup> feet but he does not yet melt. I made an offering of water which I waved round (his) head and drank but he does not yet flow down <sup>like</sup> ~~as~~ water does.
- (2) I have made a river by shedding tears but he like an island, cuts his way <sup>^ (through it)</sup> separately (and) does not yet move like a boat.
- (3) Praise be to God, thy mole has made an edge in my heart. But it does not yet pierce the body of the messenger like a pebble.
- (4) What (can) fire understand of Bājirī's heart-burning. What a pity that the soul does not yet burn like the body.

No. 32.

(J)

- (1) Carnality has come to the front having thrust aside the heart; the peasant of this village has become the headman.
- (2) The latter's name is famous and the former owns the village: all the tenants have made common cause with them.

- (3) There is not a single kitten in his house. In his mansion there is one ox and that too is inactive.
- (4) (He) degrades (his) soul, i.e. (he) gives to the heart the headman's stool.
- (5) Do not let ~~slip~~<sup>slip</sup> the game from your hand; O player, play on with full understanding here.
- (6) O Bahri call back this heart because it is thy friend. Thy animal life is thy enemy, turn it out of the house.

No. 33.

- (1) Seeing that high-coloured red face the flowers blossom and expand happily.
- (2) Seeing thee in the forest all the nightingales are half-hearted, amazed and hesitating.
- (3) Thy looks are black, thy wrinkles close; thine eyes are very brimful and thy gait (form) three-storied. (very tall)
- (4) It is either a little snake or a hyacinth: these are the two brokers of thy looks.
- (5) It keeps an eye from the Turkish Empire to Syria; the mole has not caught hold of thy cheek without reason.
- (6) Perhaps the smoke has sought the help of thine incipient

down; because it has risen over the fire.

- (7) Seeing the mode of thy walk, the swan has forgotten his own manner of walking like the crow. (*walks like the crow*)
- (8) As an elephant thinks of a ravenous beast of prey so a powerful (man) thinks of thy loins. (*waist*)
- (9) The cypress has been glorified by thy stature; not merely the cypress (but) every sapling plant is thriving.
- (10) O (my) darling, what dost thou ask me (of) my condition. My condition is that of being completely trampled on by thy foot.
- (11) <sup>h</sup>O Baharī, patience is better in this place; keep thy heart steady if (thy) tongue is hasty.

No. 54.

(f)

- (1) I salute the net on behalf of thy locks. I salute the almond owing to its resemblance to thy eyes.
- (2) Every cypress-statured one (i.e. beloved) bends his head (when) he sees thy eyes, just as a jay and jugs give greeting to a cup.
- (3) O heart-revelling Hari (beloved) on seeing thy <sup>ee</sup> treading

the corn blunders saluted them as if they were saluting their Ram.

(4) In that way the sky gave what a man did not give.

Every grief is to be cured and every comfort to be greeted.

(5) O Bahri, do not keep on thy heart the desire for getting your salutation returned. Salute with sincerity the classes and the masses.

#### No. 55.

(1) If his mode of walk is restless, salutations to that walk and grace.

Salutations to the glab-like <sup>(thin)</sup> lips and to its significance.

(2) I would never protest against thy bitter speech. As a fly (runs after) every kind of sugar in the same manner salutations to every sugar-lipped one.

(3) My prayers are for the sweet talk and that faltering utterance, and my salutations to the <sup>flow of</sup> continuous honey and to the love of that honey.

(4) I have seen you talking. I do not know what the reason is. Salutations to the cult of the intoxicated, because the religion of pious men has vanished.

- (5) He who has seen the mad and inconsistent Baharī has made  
 solutions to the lesson of Jalla and to the school  
 of Hajjī.

No. 56. (C)

- (1) The ogles know the distance of the eye of the  
 sweetheart, because their eyes learn in exact accordance  
 with those eyes.
- (2) We do not know where that sweetheart learns the art  
 of enormous playfulness, although (we know that) the  
 science of heart-swallowing is taught by the lovers.
- (3) Having put the singlets and the eyes together, why  
 should I exact my own work from them? Because when the  
 latter are stationed, the former is greatly twisted.
- (4) The ravishes of the heart would not have brought a  
 mole of mark on this lip of barboos colour, yet  
 they mingle some seeds of the thorn-apple with the  
 sugar.
- (5) May God always keep safely those who blame me; whoever  
 there is none talk about him they give me pain.
- (6) O Baharī, do not save (will) complaining against (the  
 art of) love-making like common people,

Shaykh Muhammad Baqir summons thee to our place.

No. 37.

- (1) Do not give up wine (because) the priest bids you to do so. Do not break the rope of unity of wandering mendicants.
- (2) Wander round the lane of any one who is (likely) to show you (the path); extract the essence of pearl separately for yourself.
- (3) Do not speak of the beloved's face (as if it were) the sun. It is not right to compare anything with the sun.
- (4) The sweetheart is standing, why are you in a hurry, Oh Bahri? Keep an eye on his incipient beard; leave this book alone.

No. 38.

- (1) Whatever speech we are doubtful about, this same speech is granted by the wandering mendicants.
- (2) Do not forbid me, since the fruits which ripen burst of their own accord.
- (3) Some people wander about bearing (i.e. displaying)

those noble origin, while others shrink off and are  
terrified at shadows.

- (4) The money changers of the town of divine wisdom dis-  
criminate between genuine and counterfeit (things)
- (5) He who travels about leaving aside (outer) form, such  
a one alone we keep under our view.
- (6) Man is gold from top to toe (and yet) he cuts dust  
and chucks it into the mouth by the palm of the hand.
- (7) Do not go further than this because there is no path  
(ahead). The devotees are entangled when they come to  
this place.
- (8) Talk only to such a one, O Babur<sup>R</sup> from whose eyes tears  
are as it were flowing!

#### No. 33.

- (1) Those who are riding on an elephant laugh at us.  
They do not know that those who climb have a fall.
- (2) Humiliation is held very dear in the world of love;  
understand it thus: those who aspire to be great they  
are (really) great.
- (3) The goldsmith does not know the elegance of this stone.



If anyone knows it at all it is I on whose head they  
(the higher beings) are standing.

- (4) Do not tread the path which has stumbling blocks or in  
which difficult discourses are given.

Do not take in your hand that rugged course which has  
extra-purposes (behind it).

- (5) Those folk who have iron-plates against their breast  
have become yellow (pale) instead of blue on hearing  
Bahá'í's words.

#### No. 40.

- (1) What an extraordinary thing there is in thy brain,  
O eyes! which enables thee to bear the two worlds in  
thy vision.
- (2) Whatever Ungain witnessed in Karbalá presented itself  
to-day in this love.
- (3) In this world which is like the letters of the alphabet,  
thou alone art 'Aim' (i.e. present) and the rest is  
ghain (i.e. absent). *E represents ع or ا*

- (4) One is the Light of God, <sup>the</sup> ~~another~~ author of modesty: on thy face to-day there is that which is possessed of double lights.
- (5) Why shouldst thou not be conqueror of the world to-day? Thy lip is like Tughril and thine eyes like Alexander the Great.
- (6) Give up both waking and dreaming O Bahā'ī, adopt thou once and for ever.

#### Net 42.

- (1) What I was then, that I am not, O dear one, now. That teacher is not here, nor is that school.
- (2) All have God, and have to deal with His light, but to a believer in one God like the night God is not! <sup>(1)</sup>
- (3) If (He) exists at all (it is like this): If He exists then you and I exist (too). If He is not, then all this is not, whatever He made is naught.
- (4) All this Reality is not known by anyone fully. Divine

(1) This refers to the doctrine of وحدۃ الوجود which means that He alone exists and that there is no other existence apart from Him.

knowledge is not vouchsafed to any (particular) person.

- (5) Anyone who discards his body becomes soul (i.e. identifies himself with the soul); it is true that such a disrespectful man has no religion.
- (6) High rank is befitting to one, O Bahá'í, in whose presence no one has any rank at all.

- (1) What people in former days used to whisper secretly in our ears, that secret is (disclosed) in the market-place and in the shops *to day*.
- (2) That red colour common to us is kept in every single thing, do not think that it is found only in the betel leaves.
- (3) There are thousands of varieties, but the doctrine (~~or~~ ~~office~~) of a dervish is but one. If there is a difference it lies only in the discourses of each one of them.
- (4) Tell me truly how is a peasant to live in pleasantness (lit. comfort) (when) there is no love lost among the kings, nor is there any urbanity among the princes.
- (5) That ebullition which was found among the old people of yesterday, Oh Bahri! truly speaking, it is not found in the young men of to-day even as much as a rati (*grain*)

- (1) I sacrifice myself ~~for~~ that beautiful one. I make myself an offering ~~for~~ that attractive embellishment.
- (2) He who having administered dhaturā (a deadly drug used by poisoners) (to me) steals my heart, I sacrifice

myself for that fraudulent blandishment (the beloved).

- (3) He who calls me one endowed with divine knowledge (a seer), how has he made himself an offering to that boorish fellow (myself)?
- (4) A lover like me people style fanciful, I sacrifice myself to the affairs of love.
- (5) The friendship of the heart-ravishers is indeed a well-known thing, (yet) I sacrifice myself to the constancy of lovers.

No. 44.

- (1) Whatever is in motion or stationary I am the head (of it) and everything else (is at) my feet.
- (2) It does not affect the Reality if I did see it; my heart perceives it day and night.
- (3) What is my heart? - the heart is not outside myself, moreover it has no existence apart from me.
- (4) I am a great enigma, O friend; no one can unravel it without me, whether it be that or this.
- (5) I am greater than this world and the beginning (of all).  
Thou dost not understand that I and it are of one age.

- (6) I am a witness to every (kind of) martyrdom. What does this man and this Jinn (intermediate being) know of me?
- (7) O, Bahrī, what He was in the beginning that He is also to-day. He has been neither manifest nor hidden.

## No. 45.

- (1) I did not know that this old age would become inimical to my love.
- (2) Now I have a mind that I should show to this mind a mind-fascinator (sweetheart) or two.
- (3) Abstinence is becoming, but this love is something else; abstinence is but brass, love is like gold.
- (4) There is no cure for love but love; love is the remedy to the suffering love.
- (5) Cause the word of love <sup>to</sup> dwell (in thee) O friend, having set up the soul (in) Dihlī (Dohlī) of the heart.  
(N.B. There is a pun on the word *دہلی*. Taken with the imperative verb *کن* it means to set up or firmly establish and also name of the river that flows past Delhi.)
- (6) Do not be silent, utter something, Oh Bahrī, (say)

pleasing words like Hasan ('Alī's son).

No. 46.

- (1) On account of thee I have enemies in all four quarters, just as an arrow is inimical to the life of a target.
- (2) But do not place enmity on me: the spiritual teacher is not an enemy to the worshippers.
- (3) One should befriend thy feet, whose good deeds are (even) acknowledged by the enemies.
- (4) They say "Do not express your anger at my evil deed, lest the enemy may hear this speech of thine."
- (5) When I ask for grapes they give me figs, like the crow the fig is my enemy.
- (6) O Bahā'ī do not complain of (thy) friends, thy enemy will attribute this fault to thee.

No. 47.

- (1) Having seen the ringlet (I) gave my heart to the beloved. For the sake of the cobra I lost my heart.  
(N.B.<sup>(1)</sup>) In Persian and Urdu poetry a woman's ringlets are compared to black serpents because of their dark

colour and long curls.)

- (2) We regard skin as marrow. We treat an enemy as a friend.
- (3) We regard light as darkness, we look upon the sandal-wood as being but nim.
- (4) How worthless we have made our life in looking upon a mirror as if it were a plate.
- (5) That is, what should we think of that                      is a rose-garden as being a dunghill?
- (6) He is a true sage who observes in one bud the whole of this forest.  
(N.B. This refers to the mystical doctrine of seeing unity in diversity and the whole in the part, and vice versa.)
- (7) In one body is all this world, in one jewel there are thousands of serpents.
- (8) Those dear ones are different Oh Bahri, who know this body to be light.

No. 48. (9)

- (1) If you really and truly want that true Beloved then



come; drink truth, eat truth, speak truth, garb yourself with truth and spread out truth.

- (2) Truth collects the soul, just as water collects mud. Falsehood distracts the heart as wind disturbs the water.
- (3) From the earth to the sky the cry of imprecation is suddenly raised when a vicious and wicked (person) like myself tells a lie.
- (4) By virtue of this truth the world is established on water, else the storm of falsehood would have sunk (everything) just like a boat.
- (5) <sup>With</sup> ~~to~~ respect to a liar it was announced that he was "not one of the fold of Islamic fraternity".  
O Prophet of God save me <sup>quickly</sup> from this falsehood. ~~quickly~~.
- (6) Realise that falsehood is hell, truth as it were heaven; if thou desirest the latter then take it or let the heat of the former (fall on) me.
- (7) To cut somebody's throat without any fault or to drink wine or to commit adultery - all these are queens and you are a king over them.
- (8) From the house of divine knowledge extricate the web of falsehood, Oh Bahrī; why hast thou kept the hair

entangled round thy feet like a spider?

No. 49.

- (1) All the crafts of the sportive <sup>ones</sup> (sweetheart) when they touch my heart pierce (like) a sword. It is better to have this wound, and (to befriend) this ulcer.
- (2) There is no rest by day for this well-dressed body nor is there any sleep for the eyes in the night. Tell me of some medicine for this pain, O (thou) who understandest sufferings.
- (3) How long (art thou) to hide like a bud; now I bid thee to expand like a flower: with skirt resembling a flower-laden branch remain thou clinging like a thorn.
- (4) Like unstrung flowers how long wilt thou lie under the feet? Lose thy head once and become a garland for the neck of a flower-faced one.
- (5) The cushion of real love befits a perfect discoverer, philosopher (alone). Thou shouldst silently become dependant on the court of <sup>earthly</sup> ~~phenomenal~~ love.
- (6) Absolute acquisition of the Absolute is all alike to you and us. Chieftainship and the leadership ~~is~~ are befitting only to Mansūr.

- (7) See thy bride like the bridegroom Bāqir. Do not lift the curtain, Oh Bahrī, be the concealer of this religion.

No. 50.

- (1) (My) beloved, what is the matter that you should carry on your face a border (of the scarf) of elegance? The most red-coloured of the world, the border (of the scarf) which is thrown on the head.
- (2) I very well know the fascinator's fraud. (O) snake-charmer, I have in my hand the hem of this secret.
- (3) To say nothing of Tān Sen and a teacher like Plato, not one of them has up till now drawn the edge of this musical instrument.
- (4) People say (1) that the end is indeed far off, how wilt thou attain it?  
Just once take into thy hands the border of the beginning.
- (5) Oh Bahrī no one has yet attained to the hem of the flight of that independent falcon.

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(1) Note. ॐ = ॐ = Dakhani patois.

- (1) Alas! tell me where is that sugar-lipped one? Where is (that) cypress-statured, silver-bodied one (the beloved), tell me.
  - (2) O sorcerer, make haste, I am dying. Tell me where is the charm for prolonging life?
  - (3) The feet have gone questing in the lanes and in the city. Tell me where is the most beautiful ruby.
  - (4) In the heart (of the Beloved) separation (i.e. the pangs of separation) runs like water from a sieve. Tell me where can I find the power for patience? \*
- (cf. Sādī
- نه صبر در دل عاشق  
نه آب در غریب
- (5) A sunless day is like a night. It is night, tell me where is that moon (the Beloved)?
  - (6) The night is to me like the day of Judgment. Tell me where is that auspicious morning?
  - (7) In (God's) taking life, i.e., death is not a burden to man only tell me first where is the tomb?
  - (8) Yet do not kill me, Oh sweetheart. Tell me where is the money with which to buy a shroud?

\* Taking *آسیر* = *سیر* = fixed. Taking *آسیر* = *سیر* = impatience the meaning would be 'power for impatience'.

- (9) They are attaching blame to Bahri and killing him.  
 No faults, tell me where are a hundred merits?

No. 52. (8)

- (1) Up till now this foot and this hand have not done anything. They did not tread the straight path, nor did they do any charity.
- (2) As the carnal self is rebellious, give it little respect, trample on its head.  
 It is not worth a kick, but deserves only blows and kicks.
- (3) Take the behest of God on (thy) head, and put God's prohibition under thy foot. Something of this day and something of this night is clear to everybody.
- (4) Something has to be carried (with us) but what are we helpless (beings) to carry? If we would have come and brought something then, we would have carried away with us something.
- (5) Give patience a place in your home, turn out selfishness. This patience and this selfishness do truly do something and show something.
- (6) How is the Friend (God) to keep up friendship with me

the double-dealing <sup>in</sup> one, (for my) body, heart, eyes, means of subsistence and words are all different from one another.

- (7) Oh Bahri, (there) is one seed, that indivisible light of God, although in form, fruit, flower and leaf differ from one another.

No. 53. (5)

- (1) To-day's heart-ravishing was useless, on the soul of the heartless ones it was heavy.
- (2) ALL the complaints ~~of~~ <sup>made</sup> yesterday were (like) a stone-slab on (my) chest the whole night.
- (3) (Her) charm was, as it were a sword drenched with blood; perhaps it had struck someone at first.
- (4) Why hast thou created attachment in my heart to thee, if in that heart there was no friendliness.
- (5) Bahri now it is difficult to suppress this pain, because in the beginning things were different.

No. 54.

- (1) This is he (the Beloved) whose locks imparted curling to the hyacinth.

This is he (the Beloved) whose lips took away lustre from

rubies.

- (2) It feels no grief on cutting and no regret on beholding blood; the (the Beloved) whose eyes are no better for me than a butcher is <sup>he</sup> ~~this~~ alone.
- (3) (It is surprising) that you do not recognise the sweat on the beloved's face: the quicksilver which is hanging on fire, is this alone.
- (4) I have tested thee with a cup of wine. To understand thee, who art like the sun, this indeed is astrolabe.
- (5) To lose one's religion, to be robbed of one's property, to soften one's mind: in the lane of love, (if) there is any gain it is this indeed.
- (6) The renown of thy locks is due to Bahrī's tongue. This indeed is the striker of the plectrum on the string.

No. 55.

- (1) I am repeating the heart's pangs, listen to it, O sincerest friend.  
This is a story of comfort, (and) not a tediously long story.
- (2) This love has created old age in youth. In old age if

*Coming*

it comes to me then what is to be wondered at in <sup>its</sup> ~~that~~ youth.

- (3) If a unitarian is not relying (on God), then it (his belief) is nothing. The lustre on the face of the unity of God is due to reliance (on God).
- (4) The picture of that beauteous damsel that we made, defeated in its painting a painter like Mānī (the celebrated Chinese painter).
- (5) O Bahrī, recite this ode in the presence of one who hears in his ears the sound of "Alān Kamā Kān." (1)

No. 56.

- (1) Having seen thee why should not a supportless man like me fall down. A sifter has to fall down when he sees weighing in a resting place.
- (2) That is, viewing thy intoxicated eyes, why have not the inebriated ones fallen down (when) even the sober has fallen.

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(1) Note. Arabic phrase meaning "it is now as it was before".



- (3) I made an offering of (my) head to the Beloved on seeing one string of whose ringlets the turban of the people of the world fell down.
- (4) There is no defect in that volatile one (the Beloved) but one. What is it? The rivals have found much favour, while friends have fallen down.
- (5) I am weeping so much because in the neighbourhood of my house the feet of the rider of the chestnut horse slipped and he fell down.
- (6) O digger of reason I am very feeble, do not thou load to such an extent that the wall may fall down.
- (7) The lovers seeing Bahrī call him full of foolish desires. What has happened to him that he falls down intoxicated in every place?

## No. 57.

- (1) The sun is not like thy face this is true. The ruby is not as red as thy lips, this is true.
- (2) There is no comparison between a cypress-like stature (and the graceful form of) the sweetheart. It is true, truth does not decline.
- (1)
- (3) Beloved, the Portuguese wine is not like thy intoxicated
- (1) JK lit. means a distiller, here it means wine.

eyes, this is true.

- (4) But the player with ringlets is not without work.  
It is true that (he) is like a fish catcher without a net.
- (5) If property is required then there is the Kingdom of God. It is true that here love is not property.
- (6) Now put an end to flattery, O Bahrl. It is true he has no thought of thee.

No. 58.

- (1) One who is thine does not desire anything but thee.  
One who has become thine has plenty for him.
- (2) One who washes his hand in thy deep dark place at the risk of his head, he has a chaplet (consisting) of a hand bracelet on his head.
- (3) Thou hast by turning made me double-bodied. What fear has he of the sun who has a tent (by his side)?
- (4) A blessing from on high on that mole which goes toward my heart like a fly which hovers round a wounded man.
- (5) If an arrow were to swim in my blood then it would

be to him amusing, because it would appear to be like a reed in the water.

- (6) Take refuge, O Bahri at the head of such a one who has experienced in abundance the shock of love.

No. 59.

- (1) Parrots have become tired on hearing thy speech, being unable to bear the sorrow of envy, they have thrown sugar into their mouth.
- (2) On seeing thy face the flowers have (blossomed forth) to a great extent; beholding the bloom of thy youth the raw fruits have turned into ripe ones.
- (3) The scent of thy breast, Oh beloved, has spread not only in the Deccan but has (also gone) to Medina and Mecca.
- (4) In the midst of dark locks thy face is like a flash of lightning. To say nothing of one hundred, in one instant it travels myriads of paces of distance.
- (5) When I have to pass through thy lane, the drowners of sorrow strike palpitation (in my heart).

- (6) Gaze at my madness, O opulent one (Beloved). The demons are struck with terror and Satan is perplexed.
- (7) Do not take amiss Bahri's words. Whatever a crazy person raves is not to be ~~accepted~~ <sup>believed</sup>.

No. 60.

- (1) When I weep then understand thou that the smoke is making the eyes shed tears causelessly.
- (2) When I am seated in thy tresses, why does thy face alarm me?
- (3) He who builds a house of straw is afraid of fire from the beginning.
- (4) If the whole world calls thee upright, being an upright person why dost thou steal thy glance away (from me)?
- (5) Gazing at the degradation of lovers, O beloved, does not become thee.
- (6) What dost thou ask about the night of Bahri whose days are spent in vice?

SOME PECULIARITIES OF THE SCRIPT EMPLOYED

IN THE MANUSCRIPT.

Three dots were placed under ک to make it ک̣ in imitation of Turkish usage. Similarly in ځ instead of putting "ط" on it, as ط is done nowadays, in Bahri's time they used three dots under it as ځ̣ and four dots on ٤ and > to make them ٤̣ and ٥̣ as ٤̣ ٥̣ , ٤̣ ٥̣

The madd of الف محدوده is often omitted, for instance ادى 'اج' آگ etc. are written as ادى 'اج' آگ

According to the common practice\* of those days we

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\* This continues even to-day among the scholars of the old type.

frequently meet with composite script comprising two words in one *نجموں* and *دھانچیں* are only a few

instances taken at random from the pages of the MS. They ~~should have been~~ <sup>are now</sup> written *نجموں* 'دھیاں میں' *ایس کی*

The letter *ج* (as also *چھ*) signifying the modern is generally joined to the previous word. There is no distinction made in the use of these two forms of the uniconsonantal words.\* In one place *بسم اللہ* is written as *بسم* according to the exigency of the metre employed.

The word *ج* variously appears as *ج* and *چ*. The writer follows the old habit of Persian scribes in writing the letter *gāf* as *kāf*. In the same manner, no distinction ~~has been~~ <sup>is</sup> made between the dental *ن* and the nūn-i-ghunna. For no such distinction was made in those days. The language of Baharī's works is pure and chaste Dakhani of the old type and is indeed an excellent sample of that language.

Naturally, therefore, we come across numerous words of Sanskrit origin. The whole work is replete with words and expressions of this type. Some knowledge of Sanskrit

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(A) سبب تصنیف این رسالہ 2 \*

vocabulary is necessary to understand the poet.

The following few examples will give an idea of what is meant:-

ارت	अर्थ	meaning
ادک	अधिक	more
آس	आस = आशा	hope
آکاش	आकाश	sky
آد	आदि	ancient, eternal
ات	अति	exceedingly
اننت	अनन्त	endless
باوی = बाटीका (९)	बाडी	house, garden
بج	भजन	worship
برج	प्रपञ्च	(the manifold) world
پریت	पर्वत	mountain
پنڈ	पिंड	body
چین	बचन	word
چران	प्राण	life-breath
چرجا	प्रजा	subject
تربعون	त्रिभुवन	three worlds
جوتی	ज्योतिः	lustre, light
جیو	जीव	soul, self, a being
دل	दुल	away
دیا	दया	kindness
سیر	शीर्ष	head

چهار	सहस्र	thousand
سبوت	सूत	gross, coarse
سوت	सूक्ष्म	fine, subtle
سور	स्वर्ग	Heavens
سکل	सकल	all
سیوک	सेवक	servant
سار	सागर	ocean
سینه	स्नेह	friendliness
سینا	संसार	world
کارن	कारण	cause
मत	मत	opinion
ماتر	मनुष्य	man
باد	नाद	sound
نوکھلہ	नवखण्ड	nine sections (of the world)

SOME STRIKING AND MEMORABLE LINES FROM

THE MASNAVI.

- (1) What is called 'Irfān by the Arabs, the people of India call Jñāna.
- (2) You are worried for the sake of bread. The whole of your life is passed in the same rut.
- (3) All the Vedas and Purānas, O pure mind, have been produced by Thee.
- (4) You are neither lower self nor body nor illusory world, (Maya), your rank is higher than these.



- (5) The beginning and the end of things is the Self within, within and without <sup>he</sup> alone exists.
- (6) The two worlds, earth and heaven, shiver when anyone utters a lie.
- (7) Every religion has Dharma (moral law) and the law of Dharma is one and the same. However variant the texts may be the meaning is one and the same.
- (8) In truth, the saints do not die. Wind does not put out the lamp of their existence.
- (9) O brother, you should not be led away by mere words; if you reflect a moment, you will understand them better. Leave the words alone, and look to the underlying meaning.
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## Grammatical Characteristics of Baharī's Ghazaliyāh.

Although the Urdu language had been developing long before the birth of Baharī, its grammar was not systematised till after the advent of the Europeans in India.

The grammar of many languages was, for the first time, organised by foreigners who needed definite rules for learning the languages. Similarly the Europeans who came to India for trading purposes were the first to pay serious attention to the grammar of Urdu and study its technique, because they wanted to learn the language of the people in order to have intercourse with them and to carry on business with them. John Joshua Kottler was the first European to write a book on the grammar and dictionary of the Hindustānī language. He visited the court of <sup>6</sup>Shāh Ālam, the Emperor of India, in 1708, and Jahāndār Shāh in 1712, as a Dutch ambassador; later on he was appointed a commercial manager by the East India Company and was posted at Surat. He wrote a treatise in Latin on Hindustānī grammar in 1715 A.D. which was revised and published by David Mill in 1743.

Two years after the publication of this book a missionary named Shīlī<sup>(?)</sup> also published a book on the grammar of the Hindustānī language. He seems to have known Kottler's book. He knew the use of the singular and plural of the personal

pronouns; but did not know the use of "ne" which is added to the subject in case of transitive verbs in the past tense.

In most of the old Urdu grammar books the use of "no" has not been mentioned because in old Deccani Urdu "no" was not used at all, as we notice in Baharī.

In 1772 Headley published his text-book of Urdu grammar. After this several books were written on the grammar of the Hindustānī language, the most important of which is in Portuguese and is called Grammatica Hindustani. It was published in Lisbon in 1778. It was about this time that Dr John Gilchrist attempted to put the prose literature of the Hindustānī language on a sound basis and himself wrote miscellaneous notes on Urdu grammar.

John Shakespeare's Urdu Grammar was published in London for the first time in 1813.

In 1829 Garcin de Tassy wrote a book on the Principles of the Hindustani language. John T. Platt's Urdu Grammar was published in London in 1874. It is still by far the best of all the grammars hitherto published.

The first Indian who attempted to write anything on this subject was the famous <sup>Urdu</sup> poet ~~of Lucknow~~, Inshā' Allāh Khān of Dibrī. His book, "Daryā-e Latāfat" was written in 1807 A.D. during the reign of Nawāb Sa'ādāt 'Alī Khān. It

was first published in Murghaddā in 1848.

In modern times Sir Sayyid Ahmad Khān, Maulavī Ahmad 'Alī Dīhlavī and Imām Bakhsh Sahbāī have written text-books of Urdu grammar on the model of Persian and Arabic grammar.

Maulavī 'Abdul Haqq, and Maulavī Muhammad 'Ismā'īl, have more recently published text-books of Urdu grammar which are the outcome of their study of the language and its technique.

They have deduced the rules by a careful study of the basic grammatical principles of the language as it is spoken now. These two books are by far the most reliable and constitute a fairly complete presentation and treatment of the difficulties and irregularities of the language and its predominant grammatical features. (1) From this brief sketch of the development of Urdu grammar from Bahzī's time (1664-1720 A.D.) up to the present day, it will be seen that systematic study of Urdu grammar is of recent growth.

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(1) Qawa'id-i-Urdu by Maulavī 'Abdul Haqq. Introduction 1-20 pages (1926 Edition)

Examples of the difference between Bahri's  
Grammar and Urdu Grammar to-day.

In ghazal 9, line 3:-

۴ عمارت عمر کا سیرا جو بے بنیاد نا ہوتا

Both "عمارت" and "عمر" are now feminine, but they are used here as masculine.

In the same ghazal, line 4:-

۶ تو مشکل منجھپتے ہونا اگر بولا دنا ہوتا

مشکل is now feminine, but here it is ~~properly~~ used as masculine.

Ghazal 9, line 5:-

۸ اگر فریاد توں کرتا تو شیر ادا دنا ہوتا

"ادا" is now feminine, but here it is used as masculine.

Ghazal 13, line 5:-

۶ حالت اس فردوس کا فردوسیاں کو بو چہنا

"حالت" is now feminine. Here it is used as masculine.

Ghazal 27, line 1:-

۶ جب ملک کامل ہوا یعنی کرم منجھ پیڑ کا

ملک is now feminine, but here it is used as masculine.

Ghazal 28, line 4:-

۸ عاشقی کی لاف بھری مت کریں البتہ توں

بھری is a singular subject followed by plural verb "کریں"

Now it would be کرو

Ghazal 33, line 4:-

۵ گر سنیوے اچھو درگ سنبل + یھے تیرے زلف کے بہہ دو دلال

For the plural subjects سنبل and سنیوے singular verb "ھے" is used. Now it would be ہیں

Ghazal 33, line 8:-

۶ یوں یھے سر زبے کوں تجہ کمر کی خیال

"خیال" is used as feminine, now it is masculine.

Ghazal 36, line 1:-

۷ سجن کے نیچے نازاں نظر باز اں کو آتے ہیں

"نازاں" Now would be "ناز" A plural noun is used in the sense of the singular. line 4  
وکیں دلبری کا علم عشاقاں کہاتے ہیں  
"عشاقاں" now would be عشاق which is the plural of عشاق  
"عشاقاں" is صحیح. As a rule it is not used.

Ghazal 41, line 4:-

۸ یو حقیقت کھلا نہ کس پہ تمام

حقیقت is now feminine, but here it is used as masculine  
Now "کھلا" would be کھلی

Ghazal 49, line 2:-

۴ کچھ کو دوا اس درد کا درداں کے سبھنا رہو

"دوا" is now feminine, but here it is used as masculine.

Ghazal 56, line 1:-

۴ تجھ دیکھ کیوں نہ منجم سے نرا دھاگر پڑیے

منجم now would be منجم Here the oblique form is used instead of the nominative.

Ghazal 56, line 2:-

"مستاں تو کیوں نہ گر پڑے"

Here plural subject "مستاں" is followed by singular verb گر پڑے

Now it would be گر پڑیں

In the same ghazal, line 3:-

"میں اس پہ نہ نثار کیا"

Now would be میں نے نثار کیا "نے" the ضاعیت of ضاعیت is dropped out.

السُّحُب = cloud.

الْبُحْبُوح = tears.

الْبُحْبُوح = collyrium.

الْبُحْبُوح = اُبَال = ebullition.

آث = (Skt. अति) many, excessive.

الْبُحْبُوح = love-glance.

آيَا = آيَا = (Skt. आज्ञा) order, command.

الْبُحْبُوح = sonsoless.

== == آكا = آغا brother, friend.

افلاكياں = astronomers.

آرس = (Skt. अस्त्र) (1) wound, sword; (2) mirror.

آتال = (Skt. अतः) at this time; now.

آتال = (Hind. अतः) hasty.

آل = leaves of trees.

آك = fruit of a tree.

أس = sigh.

آنا = آنا = wet-nurse.

آك = brimful, chockful.

آك = lock of hair, ringlet.

آست = آست = (Skt. अस्ति) patience, stability.

أُو = that (nom)

أُن = أُن, (obl) that

أُن, = أُن, (obl) this



(ب)

بَلا = بَلَا = largo.

باج = prep. without; in the absence of.

= (P. bajuz) The word is used by the poet Valli also.

بَنُول = (H. बिलौला) = cotton-seed.

بَوَاهُوس = plural of بَوَاهُوس = wishful, full of desire.

بَهَاك = بَهَاك = runaway.

بَاڑِي = garden, field, garden-house.

بَرِش کَال = the rainy season.

بَہَار = باہر = outside.

بِرہ = separation.

بَار = بال = hair, child, burden.

بَلْبَل = oblation, offering.

بَاوَل = mad, crazy.

بَسَنَّا = (Skt. वि + स्मृ) to forget.

پ

پُڻم = پورنما = full moon.

پَام = thread running along the edges of lace to prevent its ravelling.

پالا = heap of earth.

پھلنے = پھولنا = to blow into a flame.

بُن = (Skt. पुनः) = again.

پیرت = coat.

(1) پکا = pale, faded; (2) bit, piece.

پلو = edge, border.

پشیرا = the reed or flag, a long coarse grass.

(ت)

تتارا = prop.

تارا = grove.

تیتال = a three-storied house.

تے = from.

تاں = وہاں = whither, there.

تجھ = *tera* تیرا *thy* تجھ  
ج

جھلکاراں = light, brightness.

جاگا = جگہ = place.

جہاں = when.

جسم = ~~old Hindi~~ like.

جس = جو = whoever.

چ

چالا = motion.

چک = (Skt. चक्षु) eye.

چوا = چوہ = rat.

چوکیل = a pedestal, a stool.

چپ = does not mean in the context silence but according

to the old and new Deccani usage it means without any purpose; cf.

میں چپ آگیا یعنی خواہ مخواہی بلا ضرورت آگیا

- درمان = (Persian درماں) remedy, medicine.  
 دُکال = (dialect) bad season, famine.  
 دُوتن = (Skt. दूत) messenger.  
 دُہن = fire.  
 دَاوُنے = the act of treading corn, distillation.  
 دَچَکَنا = to be alarmed, run away.

- دھجلا = دھجلا = well-dressed, stylish.  
 دُرانا = دہرانا = to repeat.

- رُوس = (Skt. रोष + रुष) anger.  
 رنج = رنج = satisfaction.

س

- سٹ = unity, sticking, attachment.  
 سکل = (Skt. सकल) all.  
 سُنَا = سونا = gold.  
 سَنَات = سَنَات = (Skt. संगति) in company, together.  
 سَنیل = سَنیت = happiness, wealth.

- سموڈہ = purified.  
 سائیں = supreme being, master.  
 سجان = wise, intelligent.  
 سد = fresh.  
 سُمرین = (II, सुमरन) the poon tree.  
 سرن = (Skt. शरण.) refuge, Alexandrian laurel.  
 سورات = सीराथ (Skt. स्वाथ) = selfishness, greed, ambition.  
 سیرا = سہرا = chaplet, garment.  
 سُدهن = opulent, wealthy.  
 ساو = (Hindi साव) docile, innocent.

- (ش)  
 شپ پرک = شیرک = a bat.  
 شکن = to become perplexed, feel doubt.

- (ک)  
 کبھاو = (Skt. कुभाव) wicked, of bad character.  
 کُند = کنڈا = fine gold.  
 گورا = گورا = breast, bosom; chest.  
 کیت = کتنے = کتنوں = diverse.  
 کائری = rafters, beam.  
 گو = کہ = say.  
 کھور = sandal wood.

- کا تے = to spin.  
 کنڈہ = bondsman, slave.  
 کھب = wrinkle, fold, notch.  
 کھن = (Skt. क्षण ) a moment.  
 کوں = کو = to.  
 کمت = कुमति = stupidity, folly, vice.  
 کھرک = (Skt. खड्ग. ) sword.

(گ)

- گھات = omality, to cause destruction.  
 گوز = a kind of mountain ox, a deer, a dove.  
 گمت = fun, play, pleasure; the word is still used by common people in the Deccan.

ل

- لک = close to, as far as.  
 لکن = لکنا = hiding place.  
 لوی = لوگ = people.  
 لالین = a sweetheart.  
 لھوے = iron plates.

(م)

- مہ = mera, my.  
 میں میں سے = to put oneself in accord with.  
 میت = مہتر = a friend, lover.  
 مشاہد = sweetheart, a beloved object.  
 مندر = مندر = mansion.

تواش :: refuge, wood.

نَشْرَ :: نَشْرَ (Skt. मन्त्र) = a magical formula,  
a formula sacred to any particular deity.

منه = in

(ن)

نیجایا :: brought down ~~below~~.

نک :: ناک :: nose.

نمَنْ :: (perhaps Skt. निम्न or Persian نمونه) like as,  
thus.

نروار :: to undo, unravel.

نِش :: night. (H. निश)

نادرغویی :: نوبی :: a damsel, a bride; نار :: contrac-  
tion of نری :: women.

نُش :: (Persian) = intellect, judgment, understanding.

و = that (و)

(ه)

کهاویک :: deep, dark place.

هولے :: هول :: chick-pea or gram half parched in  
the pod.

هور :: forward, precipitate, rash.

هو :: هو :: to be.

هولنا :: to pierce.

هو = and

(ی)

(5)

- یتا = یتا = so much.  
 یکا = (Skt. एक + आदि) one or two.  
 یتھی = (Hind. एकट्ठा) collected together.  
 یہ = this